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BURNT OUT COP

Burnt Out Cop

Design Overview

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xbox PlayStation.2

Table of Contents

EXECUTIVE SUMMARY ***2***
- High Concept 2
- Demographic 2
- Overview 2
- Unique Selling Points 2
- Key Features 2

A TASTE OF THE ACTION ***3***

GAMEPLAY SUMMARY ***6***
- Inspiration 6
- An Excuse For A Fight 6
- Use Of Weapons 6
- Targeting 7
- Pleasing The Crowd 7
- Wreck The Joint 7
- Maps 8
- Locations 8
- Chase Levels 9
- Villains 9
- Innocent People 9

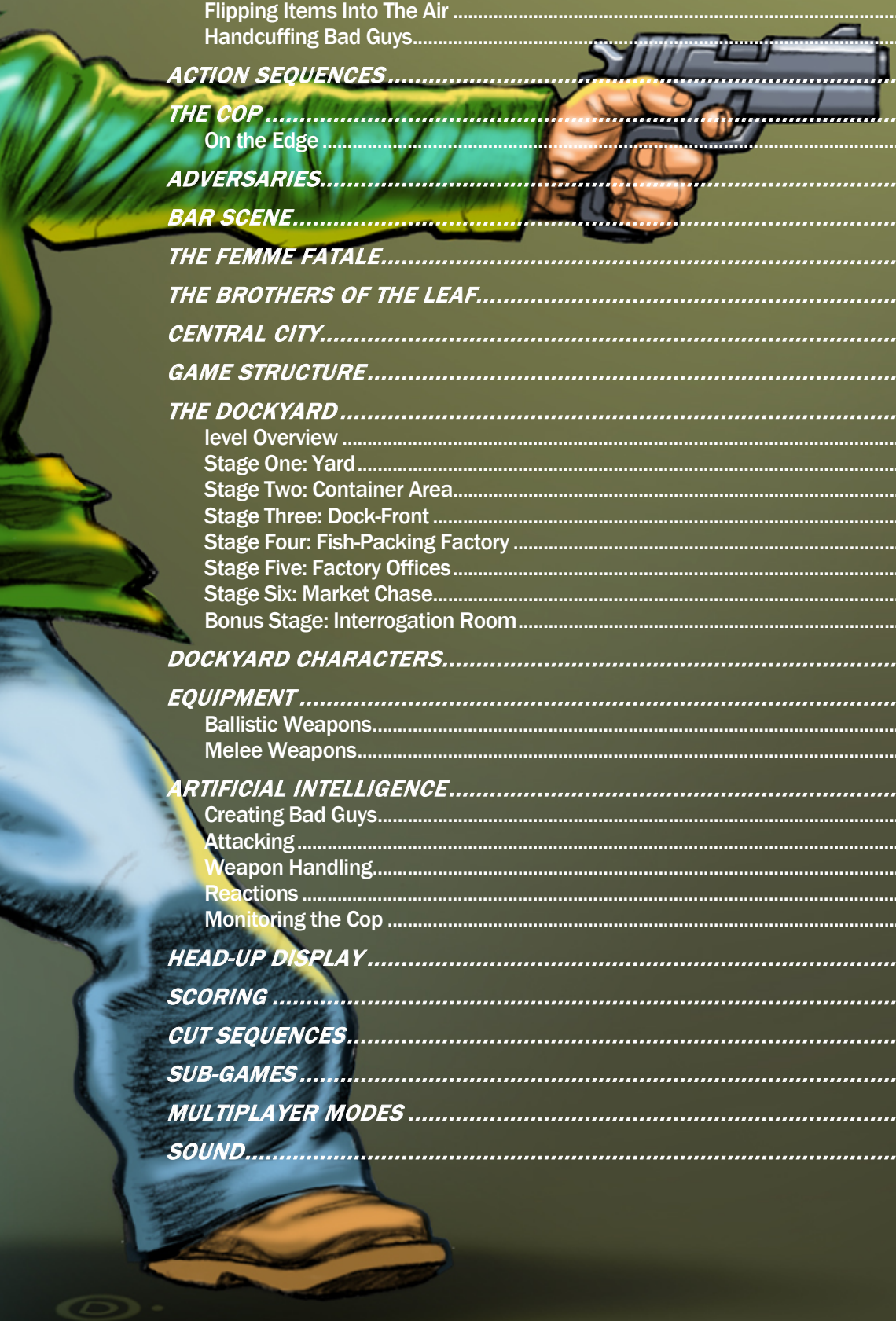
CONTROLS ***10***
- Controller Configuration 10

MANOEUVRING TECHNIQUES ***12***
- Walking 12
- Running 12
- Strafing 12
- Crouching 12
- Jumping 12
- Leaping 13
- Diving 13
- Rolling Over Objects 13
- Landing 13
- Edging Along A Wall 14
- Pushing And Diving Onto Objects 14
- Opening Doors 14

UNARMED COMBAT ***15***
- Hand-to-Hand Combat 15
- Grabbing And Throwing Objects 15
- Attacking With Melee Objects 16
- Using Objects As Shields 16

GUNPLAY ***17***
- Starting Out 17
- Using His Pistol 17
- Collecting A Weapon 17
- Disposing Of A Weapon 18
- Loading And Reloading 18
- Line Of Sight Targeting And Firing 19
- Proximity Targeting And Firing 19
- Gun Attacks 19
- Line Of Sight Override 20

ADVANCED GUNPLAY ***21***
- Dual And Separate Twin-Guns Modes 21
- Swapping The Twin-Guns Mode 21



FURTHER TECHNIQUES 22
Grabbing Opponents 22
Attacking Prone Opponents 23
Answering His Phone - A.K.A. The Brick 25
Regaining His Strength 26
Flipping Items Into The Air 26
Handcuffing Bad Guys 26

ACTION SEQUENCES 27

THE COP 31
On the Edge 31

ADVERSARIES 32

BAR SCENE 35

THE FEMME FATALE 37

THE BROTHERS OF THE LEAF 39

CENTRAL CITY 41

GAME STRUCTURE 43

THE DOCKYARD 44
level Overview 44
Stage One: Yard 45
Stage Two: Container Area 46
Stage Three: Dock-Front 47
Stage Four: Fish-Packing Factory 48
Stage Five: Factory Offices 49
Stage Six: Market Chase 50
Bonus Stage: Interrogation Room 50

DOCKYARD CHARACTERS 51

EQUIPMENT 53
Ballistic Weapons 53
Melee Weapons 54

ARTIFICIAL INTELLIGENCE 55
Creating Bad Guys 55
Attacking 56
Weapon Handling 57
Reactions 59
Monitoring the Cop 60

HEAD-UP DISPLAY 61

SCORING 62

CUT SEQUENCES 63

SUB-GAMES 64

MULTIPLAYER MODES 65

SOUND 66

EXECUTIVE SUMMARY

High Concept

A cop on the edge takes on the criminal underworld in a martial-arts-and-machine-gun war.

Demographic

Target Audience: Classic game fans, film and comic fans, 15 years+

Game Style: Super-charged, third-person, arcade shooter

Platform: PS2 / XBox / Gamecube

Players: 1 (Single Player modes), up to 4 (Multiplayer modes)

Overview

Unorthodox methods and unnecessary force alienate this street-wise cop from his precinct.

This adrenaline-fuelled, arcade style, third-person shooter is predominately viewed from a top-down position. The gameplay is heavily based on classic arcade games combining the art of Street Fighter with the frenetic frenzy of Smash TV and Powerstone.

Rather than using standard rendered 3D models, the game employs a hand drawn look giving it an unconventional comic book edge. Exaggerated movement and animation, as opposed to life-like motion capture, emphasise the speed and power of the characters.

In contrast to *Burnt Out Cop*'s fast gameplay and slick image, its action is often humorous. Taking a tongue-in-cheek approach, it features many cop movie clichés, including larger than life characters and recognisable locations and set pieces. The cop's manoeuvres are heavily based on those found in many John Woo films (for example, Hard Boiled and Mission: Impossible II) combined with the slapstick nature of Jackie Chan fight sequences.

A fictional Hong Kong environment containing eighties undertones provides the backdrop for the explosive showdowns.

Unique Selling Points

Advanced gunplay: Floor bad guys and catch their guns out of the air or grab an opponent and use him as a human shield.

Rapid Targeting: Aim and shoot at the press of a button. Hold two guns and simultaneously target multiple opponents.

Extensive Weapon Range: Contains plenty of slapstick action: use traditional ballistic weapons mixed with everything you can get your hands on, including frying pans, chickens and prosthetic limbs.

Humour: A true crowd pleasing game featuring a witty send-up of classic cop movies and other games.

Self-Improvement: On his path to redemption his mental state and physical abilities are regained and improved.

Key Features

Characters: Diverse collection of villains and gangs featured.

Environments: Highly destructible and interactive locations: destroy a room and use the debris as weapons.

Style: Hand drawn comic book appearance and dynamic animation.

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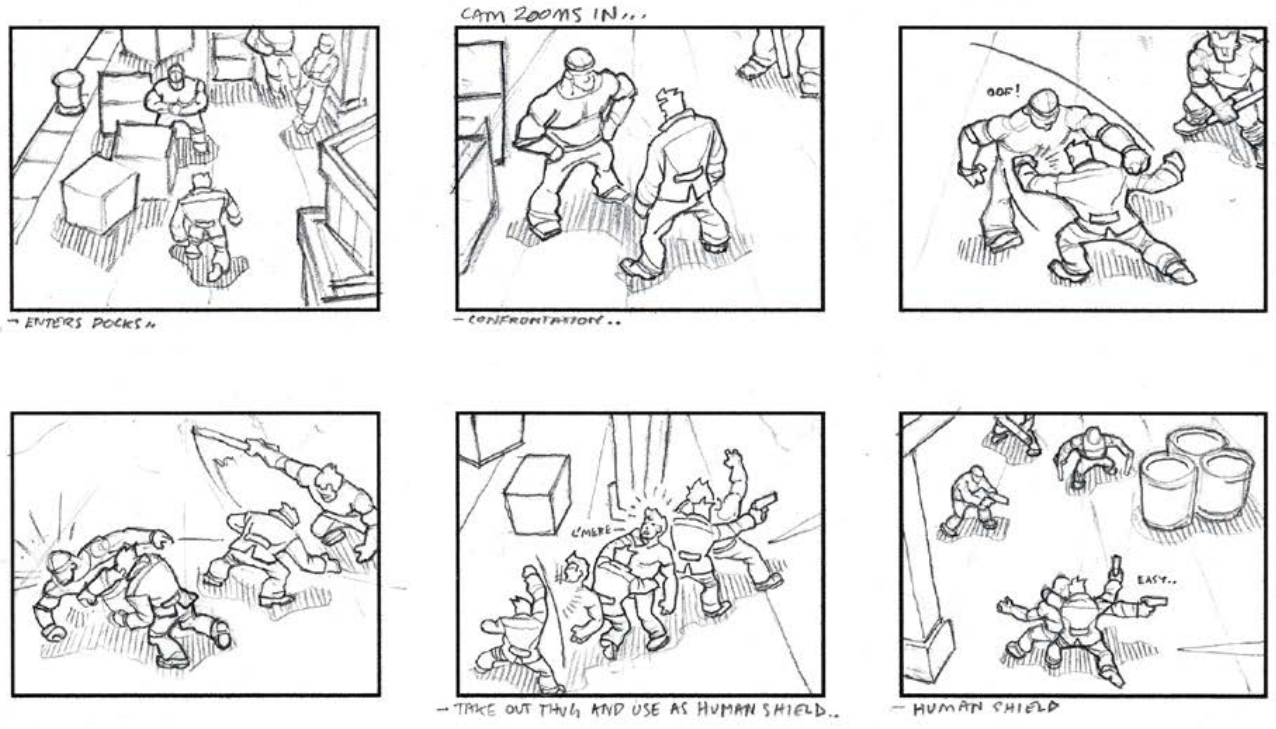
A TASTE OF THE ACTION

The following storyboard illustrates a selection of the cop's abilities and techniques available to the player during the game. It also demonstrates several gameplay elements such as close combat and gunplay, combined with different game styles. Additionally, it shows unfolding plot and how the introduction of characters is integrated into the game.

Having uncovered a cache of arms during a previous assignment, the cop is led to the docks where he suspects a gun smuggling ring is operating from...



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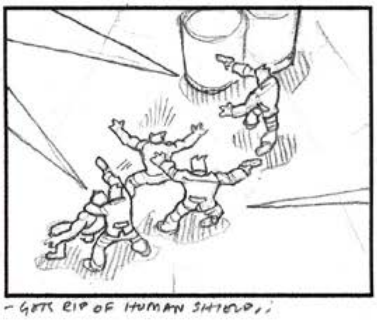
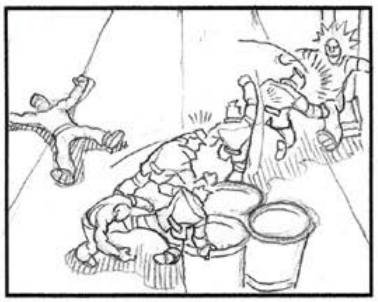


- GETS RID OF HUMAN SHIELD..

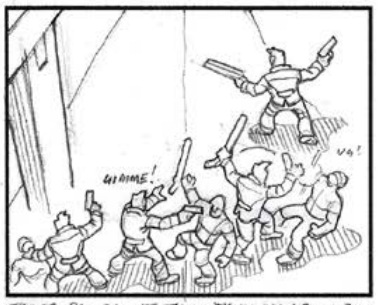
ZOOM IN..

- EJECT EMPTY CLIP AND RELOAD..

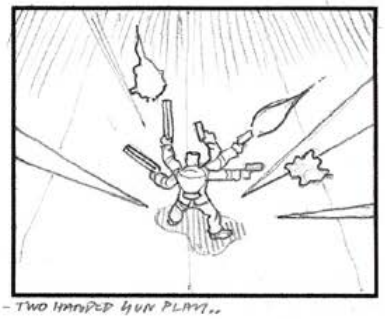
ZOOM OUT...



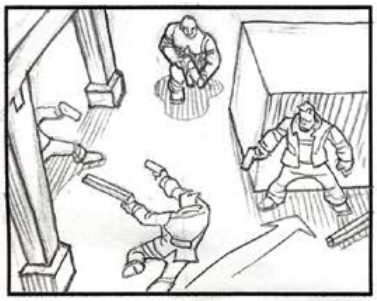
- LEFT, RIGHT, HEADBUTT.



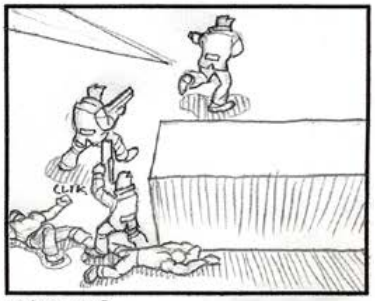
- TAKES PISTOL OFF THUG THEN DISARMS 2ND THUG BEFORE CLOCKING HIM W/ PISTOL..



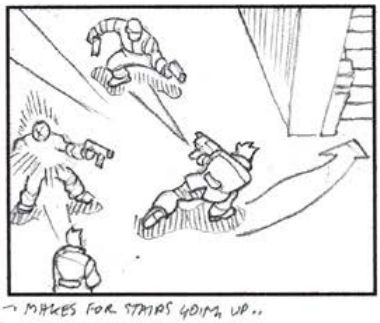
- TWO HANDED GUN PLAY..



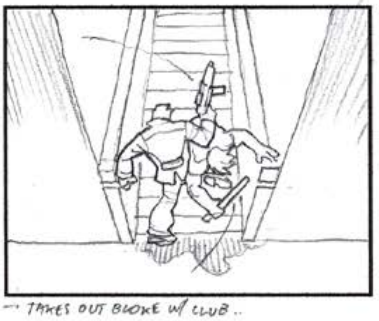
- PISTOL WHIPS 2 THUGS



- CHECK CLIP



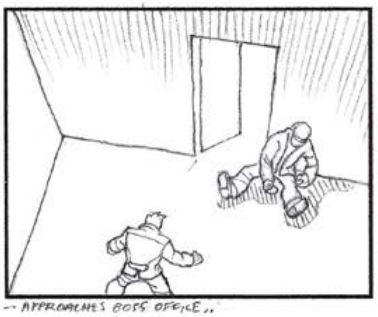
- MAKES FOR STAIRS GOING UP..



- TAKES OUT GUARD W/ CLUB..

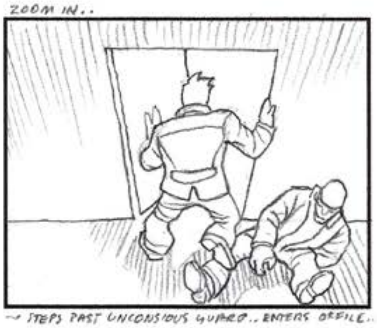
- STOPS TO CATCH BREATH (GETTING TIRED..)

- TRIES TO CALL FOR BACK UP ON MOBILE..



- APPROACHES BOSS OFFICE..

ZOOM IN..



- STEPS PAST UNCONSCIOUS GUARD.. ENTERS OFFICE..

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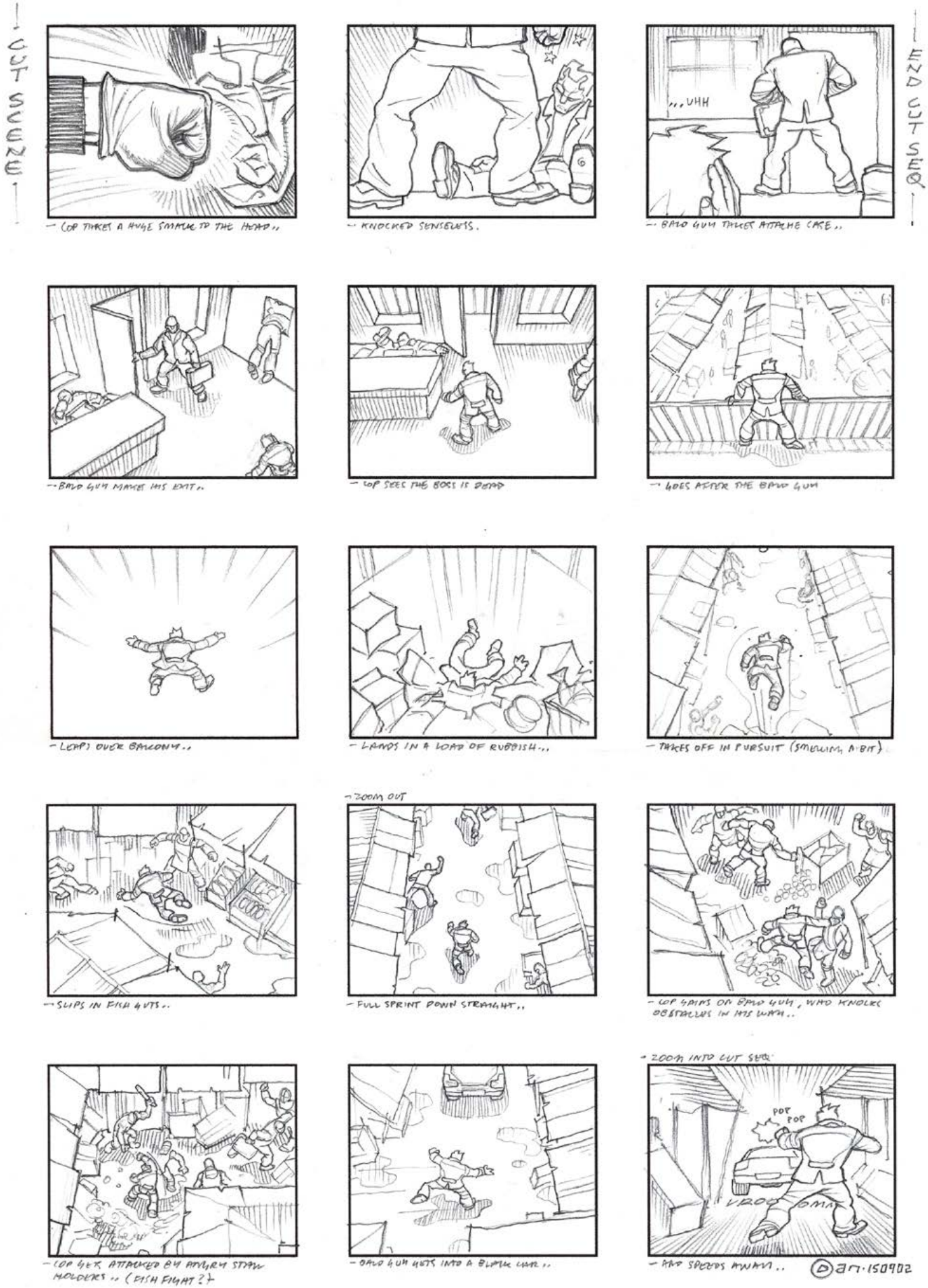
CUT SCENE
END CUT SEQ
COP TAKES A HUGE SMACK TO THE HEAD..
KNOCKED SENSELESS.
..UHH
BALD GUY TAKES ATTACHE CASE..
BALD GUY MAKES HIS EXIT..
COP SEES THE BOSS IS DEAD
GOES AFTER THE BALD GUY
LEAPS OVER BALCONY..
LANDS IN A LOAD OF RUBBISH..
TAKES OFF IN PURSUIT (SMELLING A BIT)
SLIPS IN FISH GUTS..
ZOOM OUT
FULL SPRINT DOWN STRAIGHT..
COP SLIPS ON BALD GUY, WHO KNOCKS OBSTACLES IN HIS WAY..
COP GET ATTACKED BY ANGRY STALL HOLDERS.. (FISH FIGHT??
BALD GUY GETS INTO A BLACK CAR..
ZOOM INTO CUT SEQ
POP POP
VROOM
AND SPEEDS AWAY..
art·150902

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GAMEPLAY SUMMARY

Inspiration

The game pays homage to the Hong Kong/John Woo action films such as Hard Boiled, The Killer and A Better Tomorrow, not to mention formulaic Hollywood blockbusters like Dirty Harry, Lethal Weapon and Die Hard. Many of the levels will be based on scenes from films that we all know and love. Map design, objects and set pieces will be inspired by these films, giving them an environment that is believable and easy to relate to. Part of the fun will be recognising locations that have plagiarised classic film scenes.

The cop's animation and movement will also be styled around this genre of film, using the ultra cool gunplay styles of Chow Yun Fat and his contemporaries. Unarmed and close combat will take inspiration from kung fu films, especially the humour and pace of Jackie Chan and the skill of Jet Li. Slapstick humour and action can be used to great effect. We want the cop to be able to react within the environment as if in a film – diving over bars, dodging bullets behind crates, jumping onto moving trolleys, using the plethora of objects that litter the scene (which would be anything from chairs to chickens) and generally leaving their mark on the scene.

An Excuse For A Fight

The story that unfurls during the game is really just a backdrop for the violence and choice of location. Wherever the detective goes and whatever the situation, the player knows that inevitably chaos will break out and a fire fight will ensue. Part of the fun is in knowing that what the cop's plan is and what is actually going to happen are very often two different things. The covert break-in won't remain undiscovered for long, for example. We can introduce humorous ways for the cop to automatically bungle their assignment, via quick cut scenes and in-game scripting.

Use Of Weapons

Guns play a key role in the game, both in terms of how they are acquired and how they are used. Another important feature is the relative lack of ammunition available. Unlike games where this would result in more cautious and frugal play *Burnt Out Cop* creates a mad scramble for any guns left by dead guys. When shot, their gun would fly from their hand or skid across the floor, allowing the cop to quickly collect it or catch it out of the air – just like the movies. When guns are scarce,

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he can rely on his own chest-holstered pistol. The almost relentless waves of enemies and the fast pace of the action dictate the trigger-happy gameplay.

If the cop is unarmed he can pick up and use many objects for close combat. Destroying a crate would leave several lengths of wood that can be picked up and used as a weapon. After connecting a few blows, the wooden beam would snap in two, lessening its range and effect. The detective will constantly be picking up and dropping different weapons, rather than cycling through the standard range of guns normally seen in games.

When nothing is at hand to use as a weapon, the cop resorts to hand-to-hand combat, comprising of punches and kicks, head-butts, elbow strikes, throws etc. Any bad guys recoiling from these attacks will smash through objects – tables and chairs for example – and fly through handrails and windows.

Targeting

The game's fast paced shooting action is made quicker and more fluid by its unique aiming system. Two Attack buttons give the player two aiming modes – Line of Sight and Proximity. The player is able to aim quickly with these aids, as pixel perfect accuracy is not needed. The target direction is highlighted and animates to show the player the accuracy of the shot. Additionally, the targeted opponent's portrait and energy is displayed at the top of the screen, similar to Final Fight. As a bad guy gets shot or receives blows from the cop, his energy bar will reduce, clearly indicating to the player the status of his opponent's health.

In addition to these two targeting methods, the player can manually select a target via an analogue stick.

Pleasing The Crowd

Fighting games like Street Fighter and Tekken allow the player to perform flash moves and show skills that often create an audience around the screen. First person shooters also demonstrate the player's skill, but rarely cause people to gather round and watch because it tends to show their prowess for patience, pinpoint accuracy and technicality. In addition, viewing a game from a first person point of view can be disorientating for other people to watch.

Burnt Out Cop will not only allow but also encourage the player to make their onscreen character look cool and eye-catching. This brings another level to the game where not only the player is entertained, but also becomes the entertainer to those watching. This kind of gameplay creates excitement and often leads to mistakes - as the player tries to be as flash and arrogant as possible – which increases the replay value. Additionally, the moves and animation will play an integral part in the onscreen interpretation of the player.

For example, the combination of Proximity and Line Of Sight aiming, coupled with double handed gunplay would lead to some seriously flash behaviour.

Wreck The Joint

Most shoot'em-up games allow characters to interact and destroy limited and often, very obvious bits of scenery. A lot of enjoyment can be had from just shooting these little incidental objects whether on purpose or from stray or ricocheting bullets. Watching action films, its exciting to see vast numbers of these objects shattering in a line as an arc of bullets trail the hero inevitably diving behind some cover. We want the cop (and enemy fire) to be able to wreck and destroy virtually everything, leaving bullet holes in anything else left standing. The club scene in The Terminator where Arnold destroys the bar with his Uzi, or in the Matrix where Neo takes on hoards of guards in the office foyer are good examples of this gratuitous destruction.

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This mass-destruction would be possible because of the nature and design of the game – small, enclosed maps or arenas, densely populated with objects. Walls, although indestructible, would have several layers that can be shot through – until the bricks themselves are revealed.

Maps

A common problem in shooters these days is the size of the maps. Massive levels, convoluted systems of corridors and tired problem solving obstacles tend to make games seem tedious. Especially, for example, when they end up forcing the player to wander around empty screens looking for the key hidden behind the crate they missed.

Burnt Out Cop eliminates these problems by dividing the locations into a series of self-contained rooms and arenas. When the player has dealt with all the enemies and the head honcho in a room, they are prompted to move on or head for the exit, or multiple exits as the case may be. Loitering around a room, when the exits are open, will allow the player to rack up nicely pointless bonus points by taking out incidental objects and superfluous bad guys that spawn at timed intervals.

As we know, there is a lot of fun to be had from the simple side scrolling or top down games from yesteryear. *Burnt Out Cop*'s map layout will employ these classic techniques of map design. Although being a complicated and in-depth game, the Metal Gear series of games used simple map design to great effect. Each room in a level would be specifically laid out to suit its required style of gameplay.

With small arenas it is possible to control the gameplay to a higher degree and force the cop into set pieces. Bursting into a room could automatically lead to the detective being ambushed by lurking enemies and being disarmed – this would force him into an unarmed close combat scenario. The room would be specifically designed for this kind of gameplay – lots of things to smash and pick up – anyone who managed to scramble for the gun would have the advantage.

Small, self-contained maps will also allow for greater camera control, a problem that plagues third person gaming. In large open plan arenas the camera would be zoomed out and the gameplay would dictate ranged combat, a small room would use a close up angle and often force the cop into unarmed combat.

Locations

As the cop is constantly fighting and interacting with the criminal underworld, the location is often on their turf. From the crate packed warehouses to the beautiful mansion and gardens, no cliché is left out. The player will be familiar with the environments the cop is placed in. Public places such as train stations and airports are also used.

All of the locations are set in a fictional Hong Kong world, with the cosmopolitan feel of New York, London and Tokyo. A consistent, stylised look and feel is employed throughout. Many locations are set at night, adding mood and atmosphere to the scene.

Eighties undertones are applied to these environments (and characters within them). It is important to realise, however, that *Burnt Out Cop* is not set in the eighties. Rather, it takes subtle influences from that decade and mixes them with today's culture and styles.

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Chase Levels

Certain levels in the game will see the detective chasing after an opponent, offering a different game style to the normal play. These chases will end if the cop falls too far behind.

Taking inspiration from films such as Dirty Harry and The French Connection, these maps will be long and winding. By forcing a close proximity to his fleeing opponent, there is no time to veer from the chase's path and explore the area – even though it appears open to the player. This reduces the feeling of the chases taking place on a set path.

Special events, such as cars squealing to a halt as you burst out of an alley and on to a busy road can be triggered to create an exciting and dynamic experience. In addition, we will feature chase levels that are packed with innocent people, a market full of shoppers, for example.

Stereotype chase sequences would include running through the length of a packed tube train, through alleys and side roads of the city and over the rooftops of buildings.

Villains

The cop's precinct is an urban battleground, fought over by the criminal underworld, each gang vying to take control. Different cultures and gangs have made this cosmopolitan city their own, creating a dark and diverse melting pot of illegalities. The criminal influences have a hold over the population in these areas that is total and the cop is always fighting on the enemy's turf, with his back to the wall.

Starting with the low level street thugs and henchmen, the cop must work his way through the criminal ranks in order to target and eventually confront the mysterious masterminds that control the city.

Innocent People

Many of the levels will not only be packed with bad guys, but also innocent bystanders. A bustling market place, airport terminal or hospital, for example. Much fun can be had in the ensuing carnage as the cop has to fight his way through crowded scenes and not kill innocents in a bloody crossfire. Unlike the villains who are far less discriminating. These bystanders will create atmosphere and movement to what could otherwise appear a staid environment. They will also encourage a different type of play strategy. Additionally, innocent people can be grabbed by the villains and used as human shields.

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CONTROLS

Controller Configuration

The control system for any game is one of the most important parts of its design. The techniques open to the player in Burnt Out Cop *are both extensive and intuitive, with most actions being context sensitive.*

RIGHT SHOULDER 1: THROW

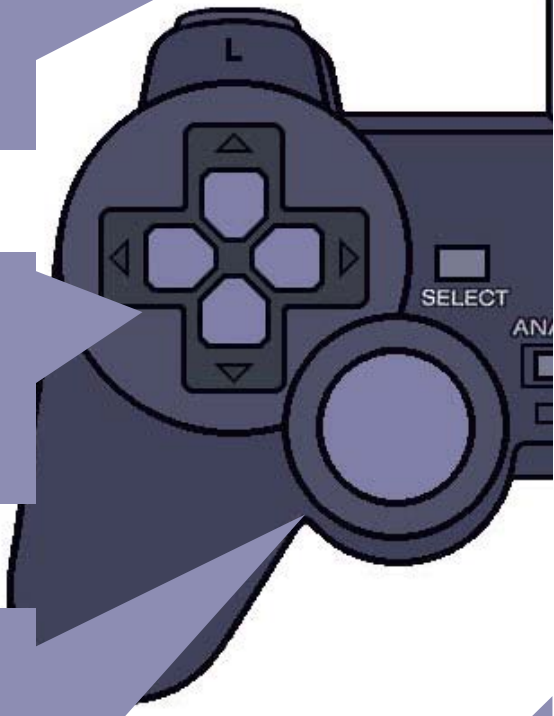
Context
Holding a gun
Holding a gun + Attack 1 button
Holding a gun + Attack 2 button
Holding an object + Attack 1 button
Holding an object + Attack 2 button

LEFT SHOULDER 1: STRAFE

Context	Function
Walking or running	Strafe

LEFT SHOULDER 2: CROUCH

Context	Function
Standing or walking on ground or object	Crouch on one knee
Running	Running Dive
Landing on ground from attack	Roll (invincible)



D-PAD: MANOEURVRE

Context	Function
Standing on ground or object (Heavy press)	Run
Crouching	Turn and move
Holding a moveable object	Push object
Standing next to an immovable object	Roll over object
Pushing against a wall	Edge along wall

LEFT ANALOGUE: MANOEURVRE

Context	Function
Standing on ground or object (Light press)	Walk
Standing on ground or object (Heavy press)	Run
Crouching	Turn and move
Holding a moveable object	Push object
Standing next to an immovable object	Roll over object
Pushing against a wall	Edge along wall
Holding an object (depress)	Drop object

The controls listed are for the PS2 gamepad. These can easily be mapped on to the XBox gamepad.

Right Analogue: LINE OF SIGHT OVERRIDE

Context	Function
Holding a gun or object	Free Targeting

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Function
Drop gun
Throw Gun (Proximity targeting)
Throw Gun (L.O.S. targeting)
Throw Object (Proximity targeting)
Throw Object (L.O.S. targeting)

RIGHT SHOULDER 2: ACTION TOGGLE

Context	Function
Holding two guns in Separate guns mode	Dual guns mode activated
Holding two guns in Dual guns mode	Separate guns mode activated
Not holding a gun and have a free hand	Draw cop's chest-holstered pistol
Holding cop's chest-holstered pistol	Holster cop's pistol

JUMP

Context	Function
Standing or walking on the ground or object	Jump
Running	Running Leap
Landing on the ground from attack	Land on feet
Holding opponent as a human shield	Kick opponent away
Pushing a moveable object	Jump onto object
Riding a moveable object	Jump off of object

USE

Context	Function
Standing next to a collectable item	Pick up item
Standing next to an unlocked door	Open door
Standing or crouching next to a moveable object	Grab object
Holding a movable object	Release object (push away)
If his mobile phone is ringing	Search for phone
If opponent is close & vulnerable and the cop has at least one free hand	Grab opponent (human shield)
Holding opponent as a human shield	Strike and stun human shield
If opponent has released a gun and the cop is within range and facing it	Catch gun

ATTACK 1

Context	Function
Holding a gun containing ammo.	Fire gun (Proximity targeting)
Holding a gun + Throw button	Throw gun (Proximity targeting)
Holding an object + Throw button	Throw object (Proximity targeting)
Holding a gun and opponent is close	Gun Attack/Combo
Holding opponent as a human shield	Use weapon (Proximity targeting)
Unarmed	Punch Attack/Combo

ATTACK 2

Context	Function
Holding a gun containing ammo.	Fire gun (L.O.S. targeting)
Holding a gun + Throw button	Throw gun (L.O.S. targeting)
Holding an object + Throw button	Throw object (L.O.S. targeting)
Holding a gun and opponent is close	Gun Attack/Combo
Holding opponent as a human shield	Use weapon (L.O.S. targeting)
Unarmed	Kick Attack/Combo

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MANOEUVRING TECHNIQUES

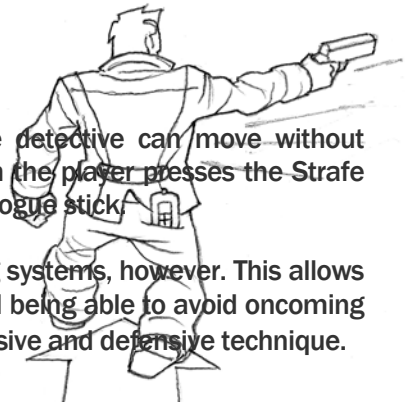
Walking

To move the cop slowly and quietly the player must lightly press the Manoeuvre Analogue stick in the relevant direction. He can walk in all directions on the floor, up and down stairways and slopes and on top of objects – tabletops, for example.

ning

If the player needs to move the cop quickly he can make him run by holding the Manoeuvre Analogue stick heavily in the relevant direction. Alternatively, he can press the D-pad to run. However, as his footsteps will be louder than when he walks he may attract more attention.

Strafing



In addition to walking and running the detective can move without changing the direction he is facing when the player presses the Strafe button while holding the Manoeuvre Analogue stick.

Strafing does not lock the cop's targeting systems, however. This allows him to isolate an area to target while still being able to avoid oncoming attacks, providing both an effective offensive and defensive technique.

Crouching

To crouch down the player simply presses the Crouch button. The cop must be walking or in the standing position when he does this. The cop can turn when the player taps the Manoeuvre Analogue stick, and move slowly when he holds it in the relevant direction. Although this is a slow way to get about, it is a quieter method to move than running or walking. He can stand back up by pressing the Crouch button again.

Jumping

When the detective is walking, he will jump in his current direction when the player presses the Jump button. The harder he presses it, the higher the jump. This is useful when he needs to get past low obstacles, boxes of crates, for example. In addition to the height of the jump, the player can extend the length of it. As the cop reaches the apex of the jump, the player can slightly increase the time it takes the cop to start falling by continuing to hold the Jump button – useful when jumping from the roof of one building to another.

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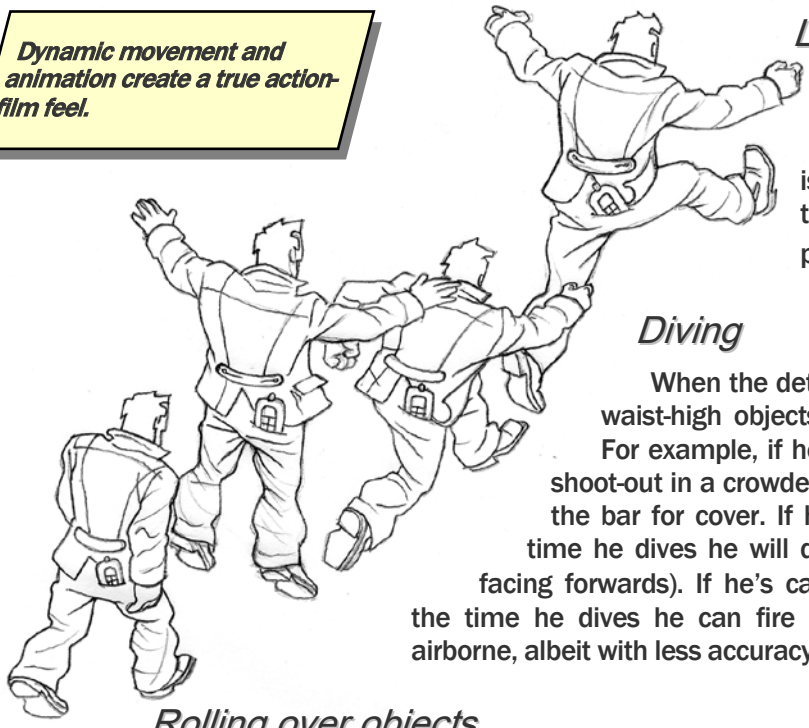
Dynamic movement and animation create a true action-film feel.



Leaping

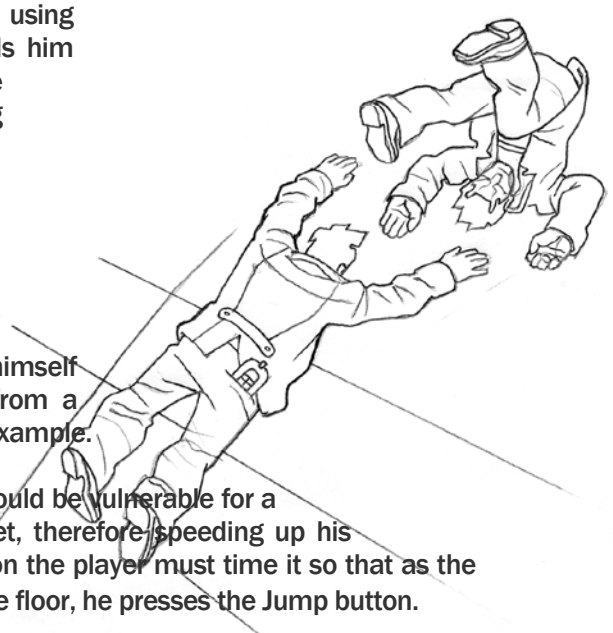
Pressing the Jump button while the cop is running will allow him to leap over low obstacles. This is quicker than jumping on to them, but will not raise his landing position.

Diving

When the detective is running he can dive over waist-high objects by pressing the Crouch button. For example, if he finds himself in the middle of a shoot-out in a crowded club, he could run and dive over the bar for cover. If he is strafing at the time he dives he will dive to his side (still facing forwards). If he's carrying a gun at the time he dives he can fire it while airborne, albeit with less accuracy.

Rolling over objects

The cop can easily roll over objects using the Manoeuvre analogue stick. The player stands him next to the object and holds the stick in the direction of it for a fraction of a second, causing the cop to roll over it – useful as an evasion tactic, or to get to a weapon on the other side of the object.



Landing

During the course of a fight, our hero may find himself getting knocked off his feet. This could come from a physical blow from a bad guy or an explosion, for example.

Rather than land on his front or back, where he would be vulnerable for a short time, he can land on his feet, therefore speeding up his recovery. To execute this motion the player must time it so that as the cop is about to hit the floor, he presses the Jump button.

In addition, the player can allow the cop to instantly land and start to roll on the floor by pressing the Crouch button (again, as he is about to hit the floor). During this time he is virtually invincible (although he cannot attack), buying him vital seconds to search for a safe-spot.

Land on your feet for an immediate recovery – a great opportunity to counter attack!

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Edging Along A Wall

Creeping up undetected on a group of bad guys is vital in some missions. Edging along a wall is the quietist method the cop has of doing this. And, as with rolling, pressing himself against a wall is a simple way of reducing the target for his opponents.

To do this the player simply holds the Manoeuvre analogue stick in the direction of the wall – as long as he keeps holding the stick, the cop's back will remain pressed against the wall. To move along the wall he tilts the Manoeuvre analogue stick in the direction he wishes to travel, keeping it pressed in the direction of the wall to hug it as he goes. The detective can still fire using either targeting system during this time.

Pushing And Diving Onto Objects

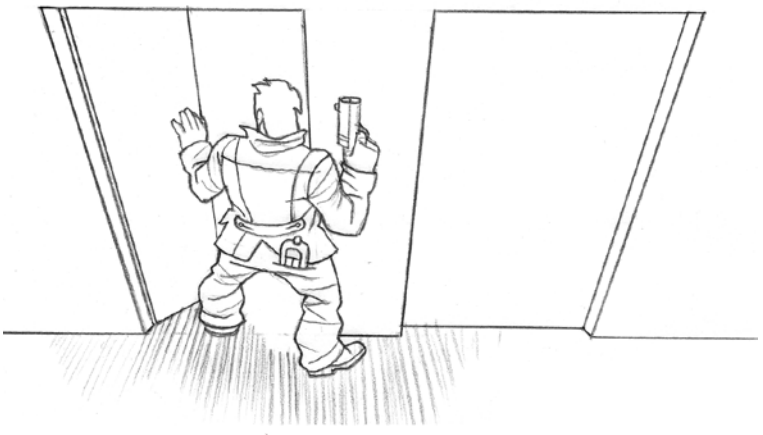
The cop can push any objects that have wheels, such as a tea trolley or a hospital gurney for example. If the player presses the Use button when the cop is positioned next to the object he'll grab it and hold onto it.

By using the Manoeuvre analogue stick he can push the object around. If the cop was crouching when he grabbed the object, he'll stay crouched as he moves it about. This is a good defensive technique (especially when used in conjunction with the Strafe button), as the object can be used as a shield from enemy fire whilst allowing the cop to move. Simply pressing the Use button again will allow the cop to push the object rapidly away from him. The object becomes a projectile, inflicting damage to anyone it hits.

Additionally, as the cop is pushing the object he can dive onto it, effectively riding it if the player presses the Jump button. The cop will lie on the object now and coast in the direction he was previously pushing it. If he's holding a gun he can fire it at any opponents ahead or around him using either of the Attack buttons. Using the Manoeuvre analogue stick, the player can subtly guide the cop's path. The cop will spring off the object if the player presses the Jump button.

Opening Doors

The detective will open unlocked doors when the player presses the Use button in their proximity. Some doors will swing open and start to close again, forcing the cop to pass through them quickly or have to reopen them. However, most doors will stay open until the cop has either walked through them or walked away without entering – effectively staying open until he has moved away form them. This allows a pensive player to open a door and wait to the side until he feels it is safe to walk through. Or if he opens the door and finds that it alerts the bad guys on the other side, a gunfight can break out through the doorway.



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UNARMED COMBAT

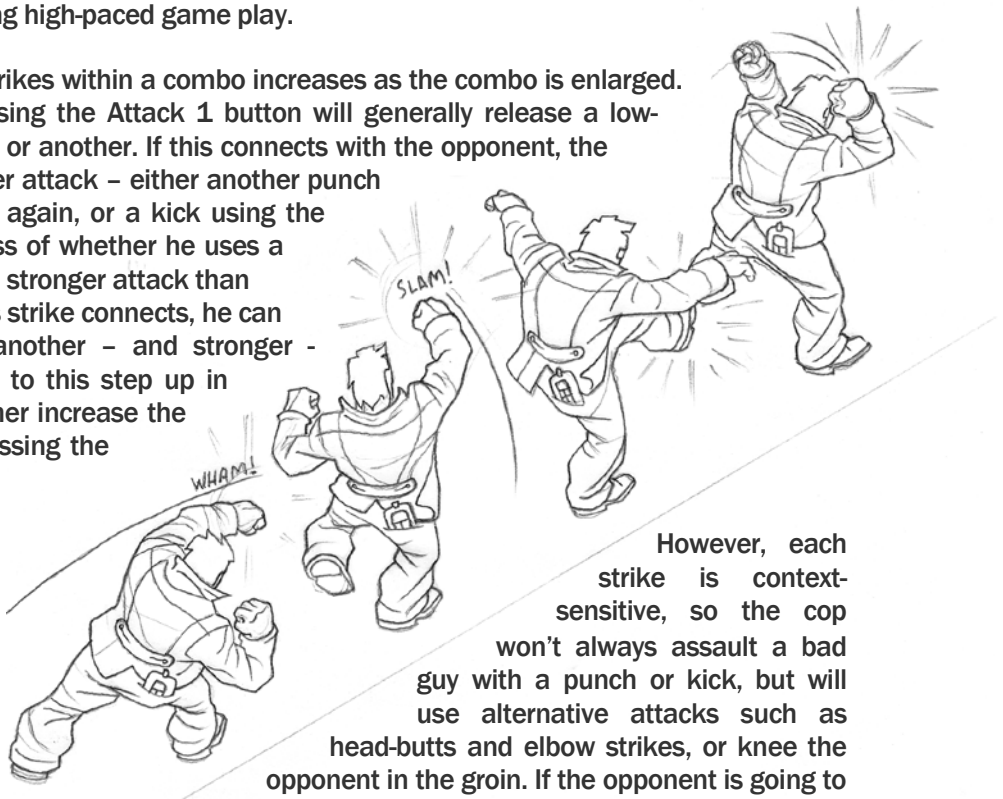
When the cop isn't carrying a gun he is considered unarmed. Even though he can't shoot at the bad guys, he is still formidable and can fight back using alternative techniques.

Hand-to-Hand Combat

When unarmed the cop's natural fighting ability comes into play. Rather than targeting when using the Attack 1 and 2 buttons (*see page 19)* he will attack using punch and kick combinations, respectively.

These combinations, or combo's, are easy for the player to execute. He does not have to memorise dozens of combo key-sequences, or require exceptional timing to achieve impressive combo attacks, encouraging high-paced game play.

The power of successive strikes within a combo increases as the combo is enlarged. For example, initially pressing the Attack 1 button will generally release a low-grade punch in some form or another. If this connects with the opponent, the player can chain on another attack – either another punch using the Attack 1 button again, or a kick using the Attack 2 button. Regardless of whether he uses a punch or kick, this will be a stronger attack than the initial one. Again, if this strike connects, he can extend the combo with another – and stronger - punch or kick. In addition to this step up in power, the player can further increase the strength of a strike by pressing the relevant button harder.



Extend combo's across multiple opponents to floor them in one strike and earn massive bonus scores!

However, each strike is context-sensitive, so the cop won't always assault a bad guy with a punch or kick, but will use alternative attacks such as head-butts and elbow strikes, or knee the opponent in the groin. If the opponent is going to be KO'd with the next blow, the cop will use a finishing strike – an attack with more flare than conventional moves.

Grabbing And Throwing Objects

If the cop finds himself without a gun he doesn't always have to resort to hand-to-hand combat, as each location will be littered with objects that can be used as weapons.

To grab an object the player simply stands the cop next to it and presses the Use button. If he is holding another object at the time, he'll automatically drop it before grabbing the new item.

The detective will throw an object in the direction he's facing by simply depressing the Throw button. However, for advance players, holding the Throw button together with either the Attack 1 or 2 buttons will target an opponent and throw the object at them, using the relevant targeting technique. Again, the heavier the item, the more damage it will cause on impact, but it will take the detective longer to throw it. The distance travelled through the air is also reduced. Pressing the relevant button harder, however, will increase the speed, strength and distance of the throw.

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To make the cop drop an object – to collect a gun, for example – the player depresses the Manoeuvre analogue stick. Additionally, the cop will automatically drop an object once its lifespan has expired or if a bad guy knocks him to the floor.

Attacking With Melee Objects

Virtually any item that is picked up can be thrown. However, many objects can also be used as melee weapons. For example, a table makes a powerful projectile, but is too heavy to be used in conventional attacks. Items such as pool cues or crowbars can be thrown, but can also be used as effective weapons when attacking.

The detective will attack with the object when the player presses the Attack 1 or 2 buttons. As with hand-to-hand combat, the targeting techniques don't come in to play here, instead giving the cop different powerful attacks.

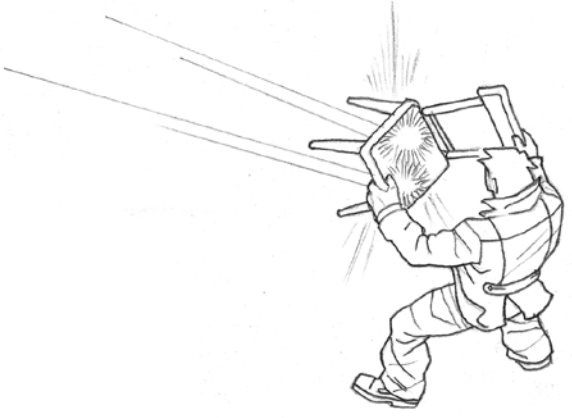
Any heavy items will impede the cop's manoeuvrability - he will move slower and have more inertia, affecting direction changes and speed. As the cop uses these objects, his attack frequency is also reduced. However, they cause far more damage than hand-to-hand combat.

When guns are scarce, grab anything that comes to hand to increase the strength of attacking moves.

Combo melee attacks for added power!

Using Objects As Shields

Most objects the cop can carry can be used as a shield from enemy fire. If the player holds the Use button down, the cop will protect himself from any bullets or objects heading his way., regardless of their direction.



Rather than continuously holding down the Use button during all attacks, the player can press it just as an attack is imminent. In this case, the cop won't just shield himself, but will attempt to bounce the bullet or object back at the attacking opponent. This is a technique that advanced players can benefit from.

Objects will not protect the cop indefinitely, however. They have a lifespan – the stronger the object, the longer it's lifespan – limiting its use as a shield to just a few shots before ultimately being destroyed.

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Starting Out

At the start of each level, our hero may or may not have a gun to hand. It depends on what stage in the overall story the player is, with a short cut scene preceding the play showing the player what's going on and what his objectives are.

For example, if the cop is about to break into a warehouse where there's a drug deal going down, he'll wear his chest-holstered pistol and may take a shotgun. He could also wear a flak jacket for added protection. However, occasionally the situation will prohibit him from starting out armed. If he's checking in at an airport, for example, he'll have to go through a metal detector and won't be allowed any weapons.

Using His Pistol

Most of the time the cop will have his own chest-holstered pistol that he can rely on. If he's not carrying another gun and has a free arm, he will draw his weapon at a press of the Action Toggle button. He can execute this move when carrying an object in his other hand, or even a human shield.

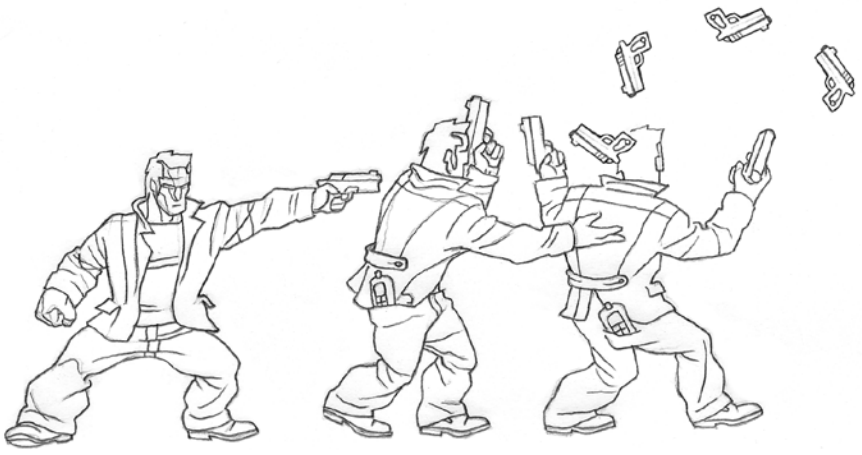
He can use his gun just like any other pistol. He can target or pistol-whip bad guys with it and throw it at them at any point. If he dies having lost it earlier, he will restart with it again.

This is a just a backup weapon, however, as plenty of other guns will be up for the taking.

Collecting A Weapon

As the cop progresses through each location, many guns will be made available to him. The method of availability is context sensitive. Referring to the above example, if he's fighting bad guys in a warehouse full of drugs and guns, there will be many weapons lying around that he could grab or fight for. Often, unarmed opponents will also dive for spare guns lying around, so the player must be quick with his actions. Now at an airport, you don't find guns scattered about. Here our hero must use hand-to-hand combat techniques to take out the initial group of bad guys. As they are struck with heavy blows, or drop unconscious to the floor, they will release any weapons they are carrying. The cop can collect these and use them until he has spent their ammunition.

To collect a weapon all he has to do is walk, run or roll over it. Alternatively, if a dying bad guy releases a gun as he falls, the cop can catch it out of the air and start using it immediately! If the cop is within range and facing the gun, the player must press the Use button to attempt to catch it.



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If he is already carrying a one handed gun he'll hold the new weapon in his free hand. If he is holding a weapon with both hands before collecting a new gun, he will simply hold it with one hand and catch and hold the new gun with the other. Firing any gun one-handed that should normally be held with two hands though, is a relatively inaccurate way of using it.

However, if he is already holding two weapons, how can he catch a new one? In this situation the player must first throw one of the cop's guns away using the Throw button before attempting to catch the airborne gun. Advanced players can combine this throw with the Attack 1 and 2 buttons. The longer the player holds the Throw and Attack buttons before releasing them, the greater his chance of hitting a bad guy with the discarded weapon. He must give the cop enough time to catch the airborne gun, however. This advanced technique can also be applied if the cop is only holding one gun. Presuming the catch is successful; throwing a previously held gun will increase the player's 'Gun Catch Combo'.

The advantage of having a quick collection technique and no inventory of guns that the player must cycle through in the midst of the action is that it keeps the gameplay as flowing and fast-paced as possible. This system also adheres to the arcade heritage that we wish to style the gameplay around.

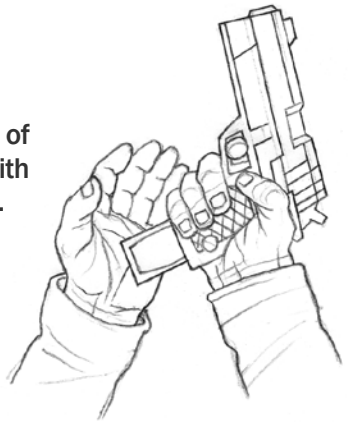
Disposing Of A Weapon

At several stages throughout each level, the player may want to discard the cop's current weapon. The cop will drop the gun he's carrying by depressing the Throw button. However, for advance players, holding the Throw button together with either the Attack 1 or 2 buttons will target an opponent and throw the weapon at them, using the relevant targeting technique. This gives him the opportunity to deliver a blow while upgrading his weapon. There are several reasons for wanting to dispose of a weapon:

- *His current gun has run out of ammo.*
- *He wishes to collect or catch a new gun but is already holding two guns.*
- *He wants to collect or catch a new weapon and hold it with two hands to give him greater accuracy.*
- *He needs to pick up an object to shield himself from enemy fire.*

In cases where the cop is holding two guns when the player presses the Throw button, the gun with the least firepower is discarded. A gun's firepower is calculated by the effective force of one discharge multiplied by the amount of ammunition remaining. For example, if an Uzi had a force of 15 and 18 bullets left in it's final clip, it would have a firepower value of 270. If a shotgun had a force of 55 and only two shells left, its firepower value would be 110. If the cop were holding these weapons, he would throw the shotgun.

Loading And Reloading



All guns require ammunition. If the cop's current gun has run out of ammo. he must reload it with another clip he is carrying. In keeping with the fast-paced gameplay this is done automatically – run out of ammo. and on the next Attack button press the detective will reload his gun. If he has no clips for the particular gun he's using, however, he must collect more ammunition before being able to fire it again. Alternatively (and preferably), he can drop or throw the gun and collect another.

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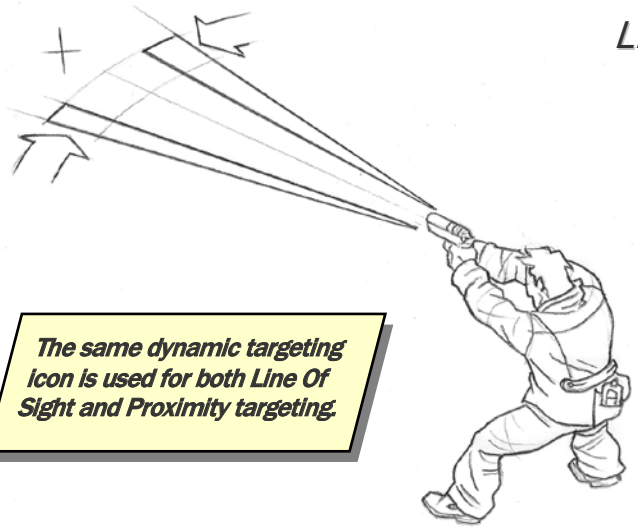

The same dynamic targeting icon is used for both Line Of Sight and Proximity targeting.

Line Of Sight Targeting And Firing

Shooting opponents is simple – press the Attack 2 button to target a bad guy who's standing within an approximate 20-degree arc in front of the cop. The longer the button is held, the more accurate the shot will be. Then release the button to discharge the gun.

As the cop turns and faces new directions, or as different bad guys run in to his line of sight, new opponents will automatically be targeted and shot each time the Attack 2 button is depressed.

When an enemy is targeted, an icon will project out from the cop indicating the accuracy of the shot. The longer the detective or the targeted opponent remains still (e.g. taking cover behind some crates), the more accurate the shot is. If either character moves, the accuracy will decrease.

Proximity Targeting And Firing

In addition to L.O.S. targeting, the player can also use Proximity targeting. Simply press the Attack 1 button to target the closest enemy to you. Hold it to increase the shot's accuracy and release to discharge the gun.

Every time the Attack 1 button is depressed, the targeting will search for the closest bad guy and shoot him. Therefore, we can feed on groups of enemies that have a staggered distance from our hero, so that he shoots them in quick succession as they each take their turn in being the closest enemy.

However, the proximity targeting doesn't work in 360 degrees around the cop. It will only really work in the front 160 degrees or so – basically within his field of vision. If the cop's back is towards a group of thugs, it is up to the player to turn him partly towards them before shooting.

Gun Attacks

Aside from shooting bad guys, there are several other methods of attack open to the player when the cop is holding a ballistic weapon:

- *If holding a bad guy as a human shield who is starting to struggle, a short sharp strike to his head will render him unconscious for a short period. The harder the player presses the Attack 1 button, the harder the strike, affecting the length of time the captive remains unconscious.*
- *Throwing an empty gun at a weakened enemy always has the chance of knocking him out. If the gun is loaded, however, there's a possibility that it could accidentally fire when striking him or hitting the floor! If the cop is lucky, the rogue bullet could hit another bad guy. The harder the Throw button is pressed, the stronger the throw.*

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- *Close-range attacks are available when an opponent is within striking distance to the detective. These include punches, elbow strikes and pistol-whips. The harder the player presses the button, the harder the attack.*

Line Of Sight Override

Depressing the Attack 2 button will target and shoot an opponent that is in the line of sight of the cop. If the player wishes to target someone specific, however, they can manually select any on-screen bad guy using the L.O.S. Override analogue stick.

As they move the stick around, the cop rotates on the screen to face the required direction specified by the player. Once the player is happy with their aim, depressing the analogue stick down fires at the target. If an object or another person gets in the way, however, the cop's shot will hit that instead of the intended target. Walls, for example, will completely block a shot, where as windows will shatter and allow the bullets to pass through. In addition to simply blocking a shot or allowing a shot to pass through, some objects will deflect the shot causing ricochets, which could strike other bad guys. For example, shooting at opponents through a wire mesh fence.

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ADVANCED GUNPLAY

As well as the techniques for handling a gun previously listed, there are additional methods that can be employed by the advanced player.

Dual And Separate Twin-Guns Modes

During the game the cop will get many opportunities to hold two guns, holding one in each hand. More often than not, this will either be a pair of pistols, or one pistol and one other gun. This opens up a higher level of gun-toting action to him.

With a gun in each hand our hero can shoot at a target with the combined firepower of both weapons, killing him as quickly as possible. This practice is featured in most John Woo films and Hollywood action blockbusters alike – how many times have we seen a good guy striding down a corridor with a pair of pistols shooting a bad guy over and over with a quick succession of shots?

Rather than shooting the same bad guy with both guns, however, what if the player wants to simultaneously target two different bad guys? After all, he has probably seen this in the movies too.

Well, the cop can do both of these while holding two guns. In order to achieve this, he has two methods of discharging them. These are referred to as Twin-Guns modes:

- ***Dual-Guns Mode***
  This gives the cop the ability to train both guns on one target, giving him the combined firepower and fire-rate of both weapons. As the player repeatedly taps either his Attack 1 or 2 buttons the cop will target and shoot the same bad guy with both guns, alternately discharging each one. If he is holding automatic weapons, the player can simply hold the Attack buttons down to shoot using a sustained release of bullets.

- ***Separate-Guns Mode***
  The detective can target two opponents, aiming at each one individually with each gun. He could shoot at two enemies within his line of sight, or take out the two closest bad guys to him. Alternatively, the player could combine both targeting methods, allowing the cop to simultaneously shoot at people within his line of sight and opponents close by.

Swapping The Twin-Guns Mode

The Twin-Guns mode may be set to either Dual mode or Separate mode, modifying how our hero targets and fires at opponents. This may be swapped using the Action Toggle button, allowing the player to dynamically modify the mode during the game. For example, he can enter a room and start shooting in Separate-mode, shooting as many bad guys as quickly as possible. As they start to thin out (and the body-count rise) he can switch to Dual-mode, pumping harder bad guys full of lead using both guns.

These moves are not only extremely flexible for the player, but will also be very cool crowd-pleasers!

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FURTHER TECHNIQUES

In addition to both armed and unarmed combat moves, the cop can perform defensive actions. And occasionally he will also have to do things that are not offensive or defensive moves at all.

Grabbing Opponents

When the detective is holding small objects – a saucepan, for example – or a gun in one hand – e.g. a pistol – he has another free hand. He can obviously harm opponents using the object or gun, rendering them briefly vulnerable after each infliction of pain. With one free hand, however, he can grab a vulnerable opponent who is close to him by pressing the Use button just after the moment of impact.

The cop will lunge forward and grab the bad guy, simultaneously pulling him to his body and spinning him around so that he's facing the same way the cop is. Our hero will keep him pinned in front if himself by wrapping his free arm around the bad guy's neck, who will instinctively raise his hands to his throat to try in vain to stop the manoeuvre. The opponent has become a human shield!

The detective is now protected from virtually all shots originating from bad guys in front of him. Rather than hit the cop, the human shield will take the shot instead, twitching violently as the bullets impact in to his body. The cop is unprotected from any opponents behind him though, so the player must try and turn him to face the attacking bad guys as soon as he can.

However, if the remaining opponents in the area are unarmed they may resort to hand-to-hand combat. In this case the human shield will suffer slight damage from their blows – but far less than being shot. Again, this will protect the cop.

Holding the human shield with one arm, the detective can fire a ballistic weapon in his other hand when the player depresses either Attack button. Both Proximity and L.O.S. targeting are available to the player. This allows them to play offensively with both targeting methods whilst simultaneously being protected.

Even when holding a human shield the cop can throw the weapon in his other hand when the player presses the Throw button. If the detective has no weapon, he can collect another. Alternatively, the player can press the Action Toggle button to draw the cop's pistol.

There are four states that a human shield can be in, each one affecting the manoeuvrability of the cop. These states are represented purely through the human shield's animation and the effect he has on the cop's movement. The states of a human shield are:

- ***Aware***
  Despite being vulnerable when grabbed by the detective, he is obviously aware that he is being held. He will immediately start struggling to break free, drastically effecting the movement of the cop. With an aware human shield pushing the cop around the player will find it hard to control the direction of the detective.

  After approximately five seconds of struggling the human shield will break free, leaving the cop unshielded from any gunfire or attacks.

  However, this can be prevented. If the captive is attacked or shot by his counterparts, he will become stunned. Alternatively, the cop will strike the head of the human shield using the weapon in his other hand by depressing the Use button. If the human shield is shot several times or sustains a succession of blows, he'll die.

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- ***Becoming Aware***
  As the captive starts to regain consciousness, he'll use his full strength to walk with the cop. Only when he realises what's going on (i.e. once he's fully aware) will he start to struggle.

  This has the effect of speeding up the detective's movement and together with the disappearance of spinning stars above the captive's head, acts as a warning to the player that the human shield is coming round.

- ***Stunned***
  This is the ideal state the human shield can be in. He is not trying to break free and the player can move the cop in the direction intended, albeit at approximately half speed. Spinning stars appear above the captive's head, highlighting his unconscious condition.

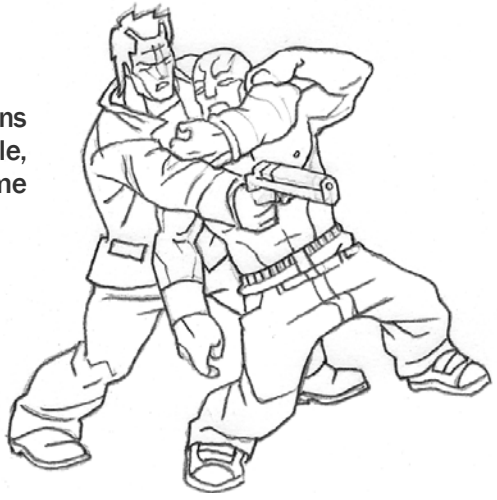
  The human shield will not stay stunned for long, however and must receive frequent blows from either the cop or his counterparts.

- ***Dead***
  Once the human shield dies he becomes extremely cumbersome to carry. The cop can continue to hold him if the player wishes, but will find moving very laboured and tiring. However, a corpse provides the same level of protection as a stunned or aware human shield.

  The cop can dispose of his captive at any time by kicking him in his back, sending him flying away. The player achieves this by depressing the Jump button.

The harder the player presses the relevant buttons determines the strength of the cop's moves. For example, by pressing the Attack 2 button harder, the length of time a human shield remains unconscious can be increased.

Furthermore, the size of the captive plays a strong part in how he interacts with the cop. A large, aware human shield will push the cop around more than a weaker captive, for example.



Attacking Prone Opponents

Bad guys that fall to the floor unconscious from physical attacks are down but not out. If they start coming round they'll get up and continue attacking. The cop can therefore hit them while they're down using a variety of kicks and stamps. Pressing the Attack buttons when the cop is standing next to or over the opponent achieves this.

These opponents have a lower priority in relation to any fully conscious bad guys in the area, however, allowing the player to focus on the immediate threat first.

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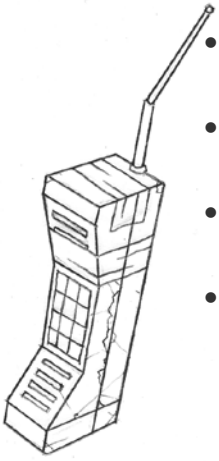
Answering His Phone - A.K.A. The Brick

Our hero needs to stay in contact with his captain during his assignments so that he can receive up to the minute information and therefore carries a mobile phone around with him. Unfortunately, it's the size and weight of a brick. He keeps it in the back pocket of his jeans (although he tends to forget this), but the phone's weight causes them to fall down slightly after bouts of action, with the cop occasionally pulling them up before continuing.

Information he is given will not be vital to the success of his mission; it will be more advice than strict instructions. For example, it may be clues to the location of bonuses, hidden routes through the stage, or people he should attempt to save or apprehend. In other cases, he may not hear what is being said at all, with inaudible speech and crackling cutting in and out instead.

When the player reaches specific points throughout the game the phone will ring. The cop needs to find his phone as soon as possible, as he will now be attracting the attention of any bad guys in the vicinity. To start looking for his mobile, the player must start pressing the Use button. Once he presses it, the cop will perform one of the following actions:



- *If empty handed he'll simply start looking for his phone – tapping all his pockets searching for 'the brick'.*
- *If he is carrying a pistol or any other one handed weapon or object he'll use his free hand to start searching his pockets.*
- *If a gun is being held with two hands he'll hold it with just one, freeing up his other hand to find the phone.*
- *If he is carrying a two handed object, he'll drop it and start looking for his phone. However, he could throw the object at an opponent before starting to search for it.*

The player must repeatedly tap the Use button to continue the search. The slower the rate of tapping, the longer it will take the cop to find his phone. During this time, many more bad guys will rush in to the local area and attack the cop. If he was undercover before it rang, he won't be now.

Additionally, he only has one hand to defend himself with as he's using his other hand to find the phone. It is advantageous, therefore, for most players to find the phone as soon as they can. Some players, however, may relish the increase in attention the cop is receiving, as this brings an increase in action; they may prefer a straight fight and choose to ignore the phone until the captain gives up trying to reach the detective.

Once he finds it, he attempts to listen to what his chief is telling him. If he's simultaneously holding a weapon or object in his other hand, he's free to use it during the call.

Unlike other games that contact the player during play to give vital information, assistance or objectives, the cop's phone is used primarily to add humour and increase the intensity of the action.

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Regaining His Strength

The detective is not as fit as he once was. Successive bouts of intense action or moves that require large amounts of strength will increasingly tire the cop. His motions will become visibly slower and heavier and his accuracy will start to suffer.

His fatigue will increase by different amounts depending on the situation he's in. For example, he would tire less during an average gunfight than he would if he was hauling a large, dead human shield around. However, as the detective progresses through the game, he becomes fitter – more importantly, he becomes less burnt out. Therefore the level of fatigue he suffers at the start of the game is greater than that at the end. The Fatigue Gauge clearly indicates how tired the cop is throughout play.

As the cop becomes progressively fatigued, the urgency for the player to rest him develops. To achieve this, the player simply has to stop controlling the cop for a short period of time. It obviously helps if he can find a safe spot to do this. This promotes tactical play; the player cannot simply charge through a level and hope to make it, they must play conservatively at some stages to play all-out in others.

While he's recovering his Fatigue Gauge decreases. The speed of his recovery depends on how fit he is at the time. Additionally, as he recovers his Health Gauge slowly increases. This will increase up to the maximum shown in the gauge. The longer the player rests the cop, the greater his recovery.

Flipping Items Into The Air

Many locations will contain weapons or objects that the cop can collect. These could be found on tables, crates, bars and kitchen work surfaces, for example. However, in some situations they may be out of reach, with little time for him to run to a position to pick them up.

In many of these cases the cop can strike specific surfaces – e.g. tabletops and crate lids – to flip the required item in to the air by pressing the Use button. As with catching guns released into the air from dying opponents, the player must press the Use button to catch the item.

Weapons are the most frequent objects that can be collected in this fashion, but the same technique would also be used to recover other items such as melee weapons and health bonuses.

We would promote this style of play by setting up objects on the far side of such surfaces. Additionally, as the cop approaches any surface supporting an item that can be flipped and caught, the surface would be briefly highlighted, indicating to the player that this manoeuvre can be executed.

Handcuffing Bad Guys

As opposed to either killing or sparing an opponent during a standoff, the cop can also apprehend them by handcuffing them. Pressing the Action Toggle button before releasing an Attack button would make the cop take out a pair of handcuffs from his jeans (he'll drop whatever he's holding in his 'free' hand before doing this). The player simply walks him over to the bad guy and presses the Use button to handcuff the villain. The cop could start each Level (or life?) with one or two sets of cuffs.

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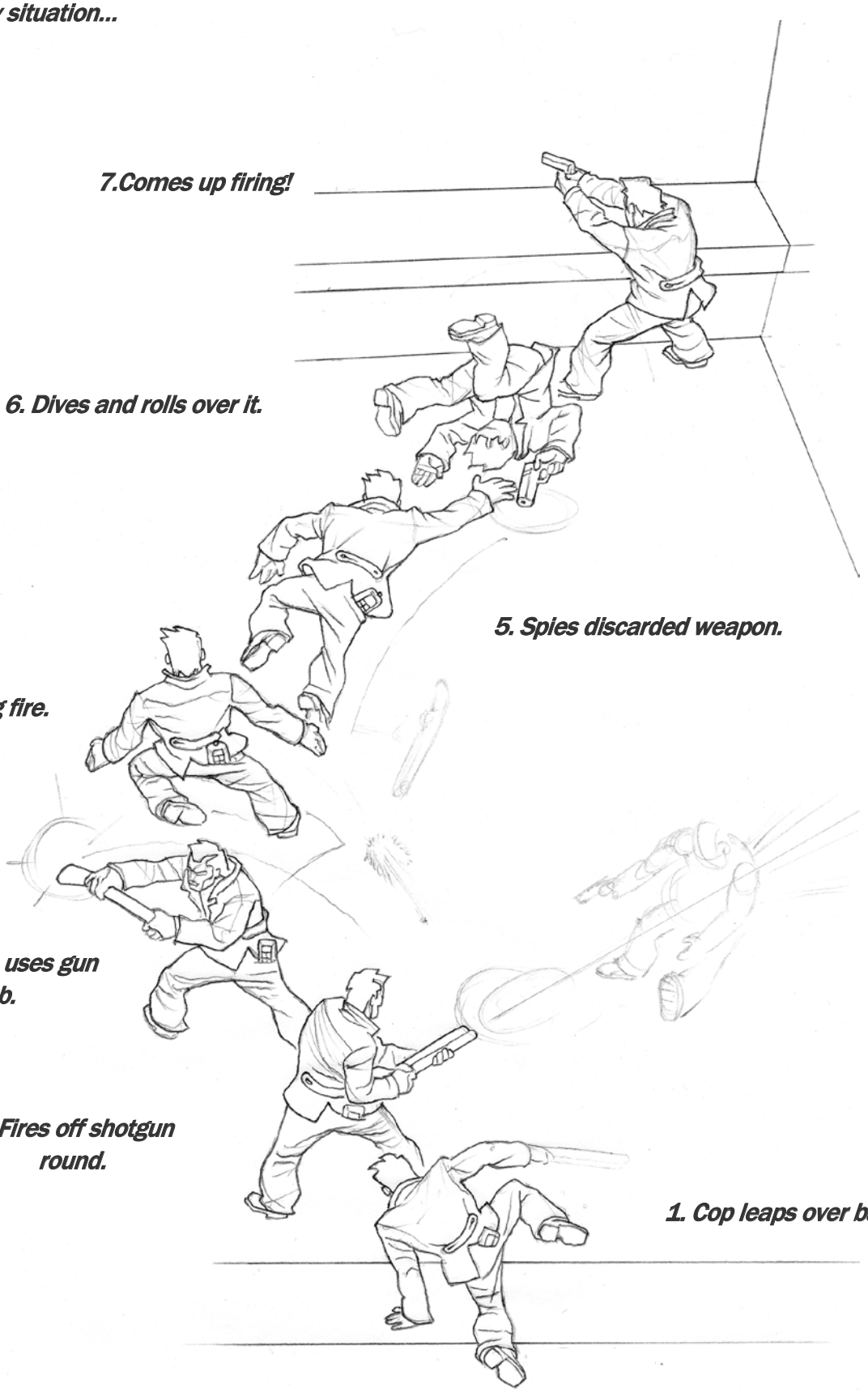
ACTION SEQUENCES

Using guns, melee weapons and variety of street fighting techniques, the cop can handle himself in any situation...


7.Comes up firing!
6. Dives and rolls over it.
5. Spies discarded weapon.
4. Dodges incoming fire.
3. Ammo. out – uses gun as a club.
2. Fires off shotgun round.
1. Cop leaps over bar.

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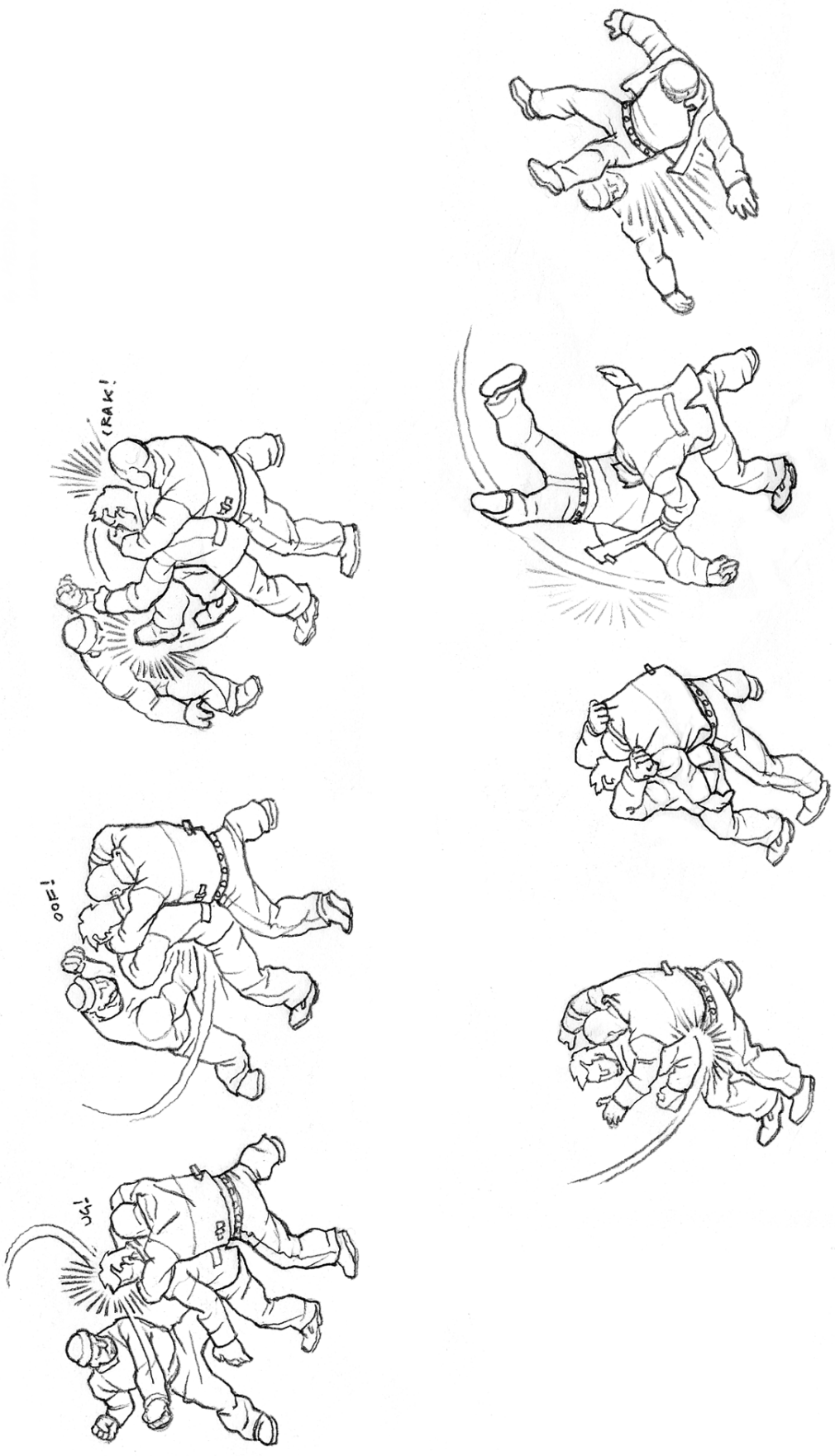

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THE COP

On the Edge

Harry Ran has a reputation; he used to be *the* man, highly respected by his peers. A good cop with a simple desire to right wrongs and a pure fighter, naturally gifted in the application of violence. But as corruption seeped into the force and the rewards became irresistible to those offered a 'take' he found his influence waning. A personal tragedy followed leaving Harry devastated; although he had recently experienced the birth of his first son, his wife had died giving birth. This plunged him into a dark depression. Work was no solace, refusing to join the payroll left him alienated from his colleagues. He took to the bottle heavily, spending time away from his young baby, drinking and brawling in tough downtown bars. His Mother-in-law (who had always disapproved of her daughter's choice of husband) wins custody of his young child, stating that Harry is not fit to care for the baby. He hits rock bottom, mentally and physically about as burnt out as he can get. He hates the corruption taking over his beloved city but lacks the will to do anything constructive, enemies surround him and he doesn't know where to begin.

He can't be bought and increasingly he questions orders, fighting with other cops who have given up trying to get him on the gravy train and now regard him as a burnt out has been (although few would say that to his face). In the eyes of his corrupt superiors, he has become a dangerous loose cannon. The local **Police Chief**, himself a man of integrity is finding himself under pressure from his superiors to deal with him. Harry has become something of an embarrassment and dangerous with his first hand knowledge of the goings on in the force. If he talks to the press.....

During the course of the game he will discover corruption going right to the top and a mysterious organisation (Future Inc.), which is uniting corporations, government and the gangs in a bid to take over the city. He will become a vigilante leaving a trail of criminal casualties in his wake.

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ADVERSARIES

Burnt Out Cop ***takes place in a huge sprawling, crime-ridden city. The big gangs run rampant; some have influence within the very heart of government. They are continuously in conflict with each other and many areas of the city have been reduced to a war zone. The police, a powerless force riddled with corruption, have become a token presence.***

Below is a list of initial character concepts...

- *Female sidekick - bright, optimistic, full of ideas – in direct contrast to the cop, she provides a suitable foil.*
- *Police chief – a good man, but weak in the face of powerful corruption.*
- *Bent cop – powerful and charismatic, head of the corrupt ring within the force. He is married to the Cop's ex-wife.*
- *The Ring – a group of tough crooked cops.*
- *The Mayor –fighting for re-election.*
- *The Press – stirring things up.*
- *The Journalist – looking for 'the' scoop. Could be a potential ally.*
- *Dark Stranger – has his own agenda, where do his allegiances lie? (Pictured below).*

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- *Mysterious Entrepreneur – recently appeared on the scene, has a plan to unite the gangs.*
- *His Bodyguard – a formidable unit.*
- *The Crime Lords – each one leading a dominant gang from different areas of the city.*
- *The Gangs – different ethnic neighbourhoods, e.g. Chinatown, Little Italy, Latin Quarters, Russian Mafia...*
- *The Street Kid – a homeless street-wise boy (the same age as the Cop's son), lives on his wits, an accomplished thief despite his young age.*
- *Mama San – has built up a position as the premier hostess, her clients include many of the top crime lords and powerful politicians. Over the years she has gained vital information and has knowledge of many of their activities.*
- *The Femme Fatale – a pair of beautiful lethal killers and the city's very own black widows. Their combination of deadly charm and considerable skills rank them as the number one assassins around. ('Slave' pictured opposite).*
- *The Gutter – stay out of his kitchen!*

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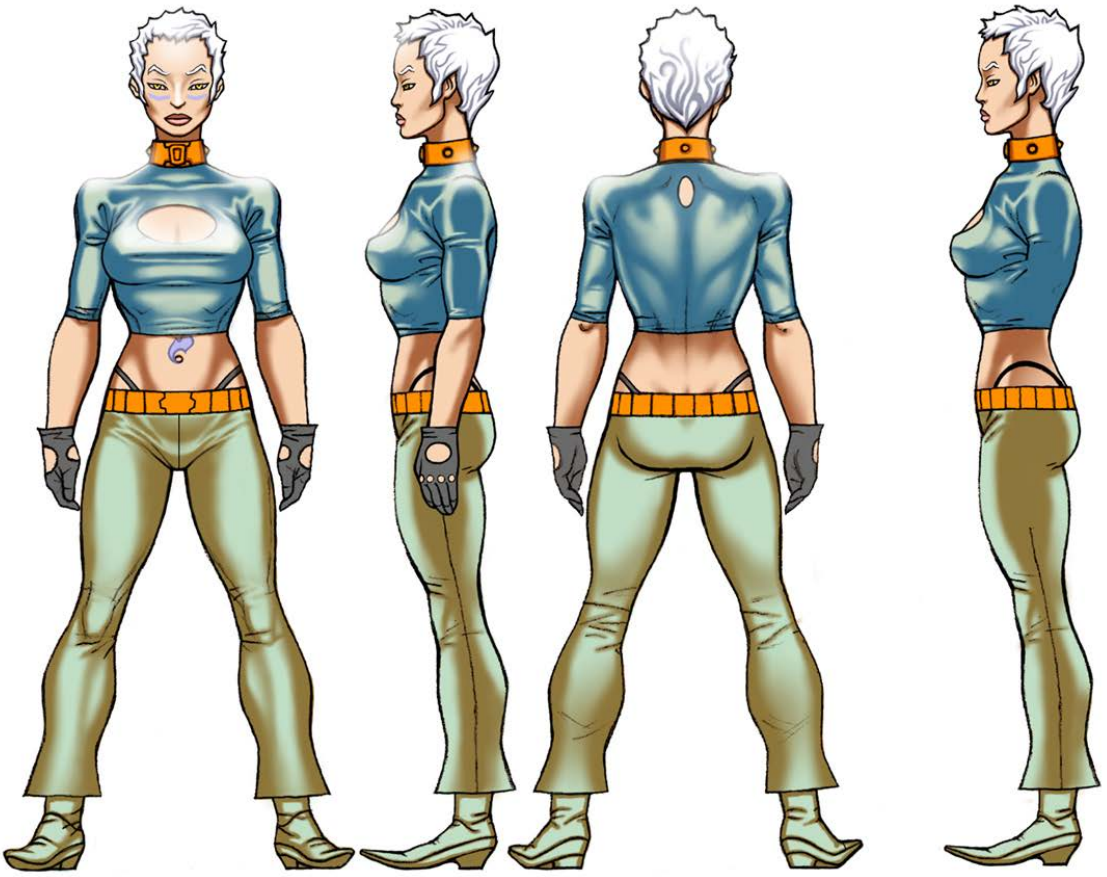

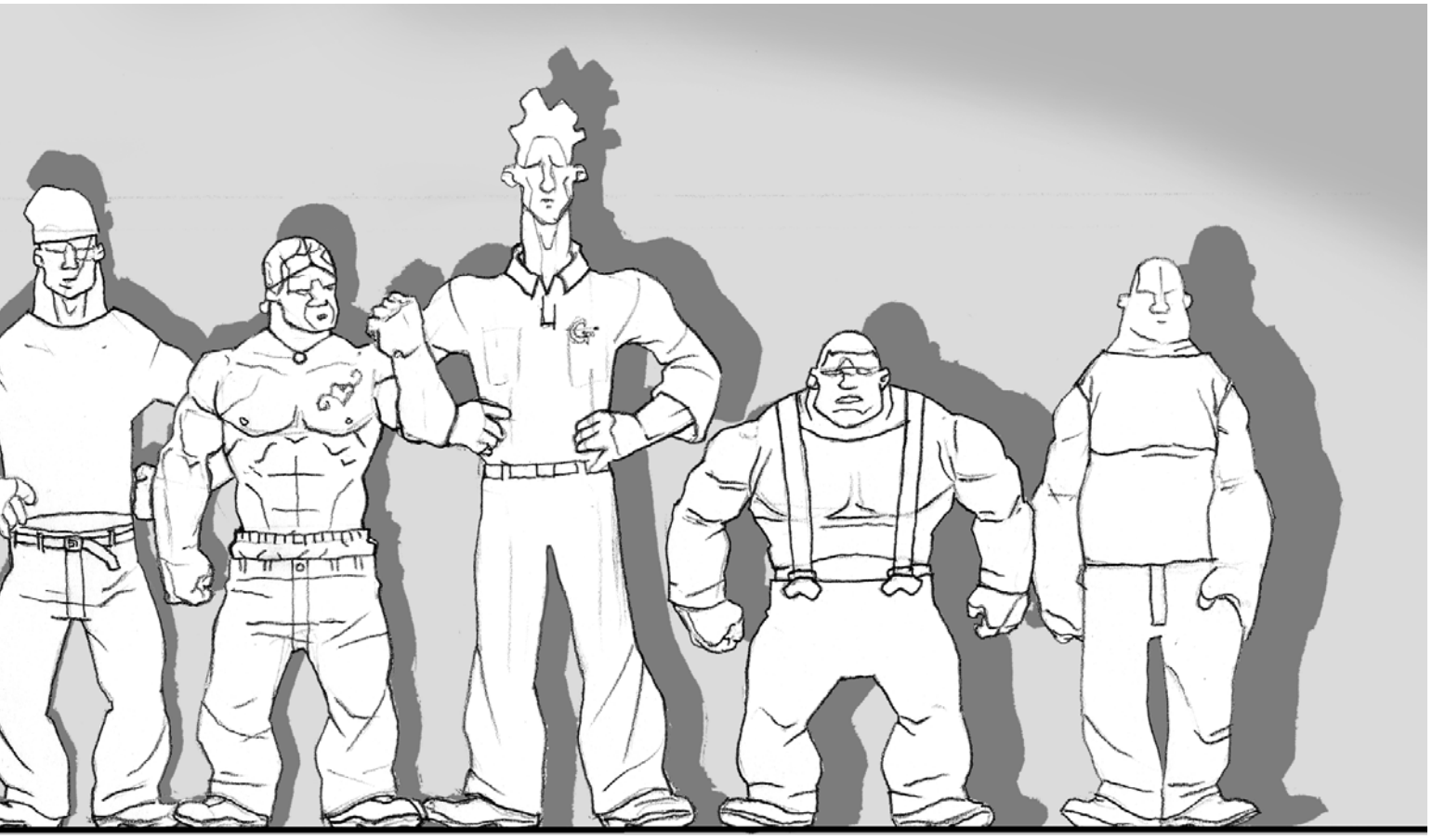

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BAR SCENE

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2002

THE FEMME FATALE

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THE BROTHERS OF THE LEAF

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CENTRAL CITY

The city can be likened to Hong Kong in climate, geography and physical appearance with elements of London, New York and Tokyo thrown in. Fictional cities such as Gotham (home to the Batman) and Sincity (Frank Millar) inspire the level of corruption seen in Central City.

Central City was founded as a port with access to major trading routes. Situated off the South East coast of Asia (China) it has a history as an important centre for trade and commerce. Now old colonial interests and brash new corporations are poised to make a killing developing old parts of the city for real estate. Since the gangs are the law in the old expatriate settlements (themselves, several generations old) the corporations have made a deal with top crime lords to clear out local businesses and residents by putting pressure on them to sell up by making their lives hell (protection rackets are rife). A man called Stone is negotiating this deal.

Stone represents an organisation known only as FUTURE INC. He and his 'assistant', Gitte have recently appeared on the scene, causing a stir with their plans to take over the city. They have what seems to be unlimited funds and influence, allowing them to buy, threaten or 'sanction' anybody who opposes them. Their ultimate plan is to turn Central City into an independent state, clearing residents and utilising the land for real estate.

The Police force in the City has become riddles with corruption. Influenced – and largely financed – by the new corporations it has become little more than a private security force for big business while real crime goes largely ignored. A few good men allied with opposition parties are fighting in vain to clean up the city.

The opposite page shows a first draft of the proposed city.

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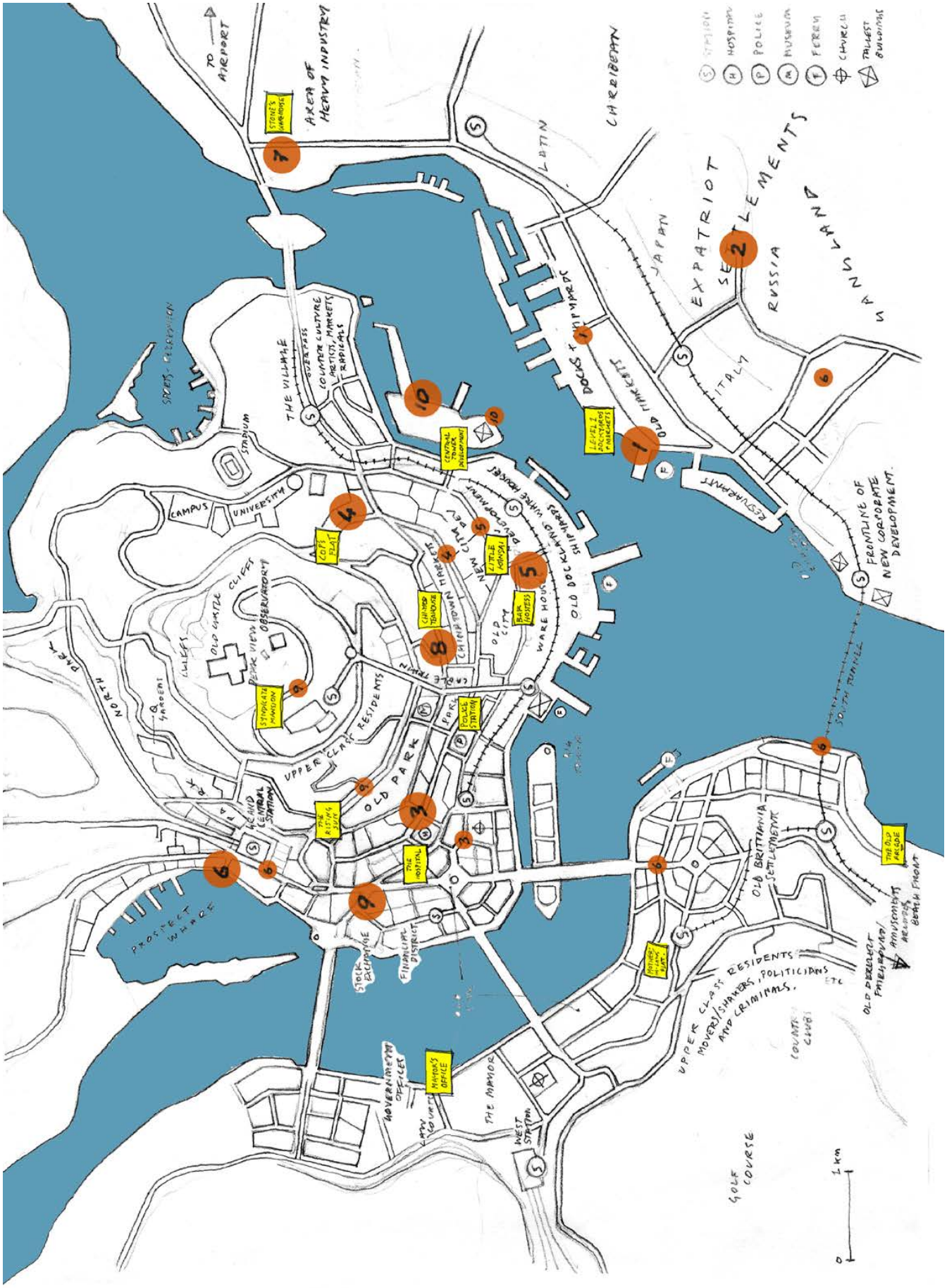

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GAME STRUCTURE

Burnt Out Cop ***is set across ten extensive levels, each containing several multi-route stages.***

ONE: DOCKYARD
- Stage One: Yard
- Stage Two: Container Area
- Stage Three: Dock-Front
- Stage Four: Fish-Packing Factory
- Stage Five: Factory Offices
- Stage Six: Market Chase
- Bonus Stage: Interrogation Room

TWO: POOL BAR
- Stage One: Approach
- Stage Two: Pool Room Massacre
- Incidental Stage: Drinking game

THREE: HOSPITAL
- Stage One: Operating Theatre
- Stage Two: First Floor Wards
- Stage Three: Second Floor Wards
- Stage Four: Ambulance Chase
- Incidental Stage: Supermarket Sweep

FOUR: APARTMENT
- Stage One: Break In
- Stage Two: The Apartment
- Stage Three: Rooftop Chase

FIVE: BAR HOSTESS
- Stage One: The Club
- Stage Two: Apprehend The Delivery Man
- Stage Three: Alleyway Chase

SIX: BAGMAN
- Stage One: Grand Central Station
- Stage Two: Subway
- Stage Three: Old Britannia
- Stage Four: Bridge
- Stage Five: Latin Gangland

SEVEN: WAREHOUSE
- Stage One: Warehouse Entrance
- Stage Two: Main Warehouse
- Stage Three: Warehouse Offices

EIGHT: TEAHOUSE
- Stage One: Dinning Area
- Stage Two: Kitchen
- Stage Three: Backrooms

NINE: CENTRAL PEAK
- Stage One: Old Financial District
- Stage Two: Funicular Railway
- Stage Three: High-Class Mansions
- Stage Four: Peak View

TEN: CONSTRUCTION SITE
- Stage One: Portacabins
- Stage Two: Construction Area
- Stage Three: Central Tower Footings
- Stage Four: Construction Lift
- Stage Five: Top Floor
- Stage Six: Central Tower Finale

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THE DOCKYARD

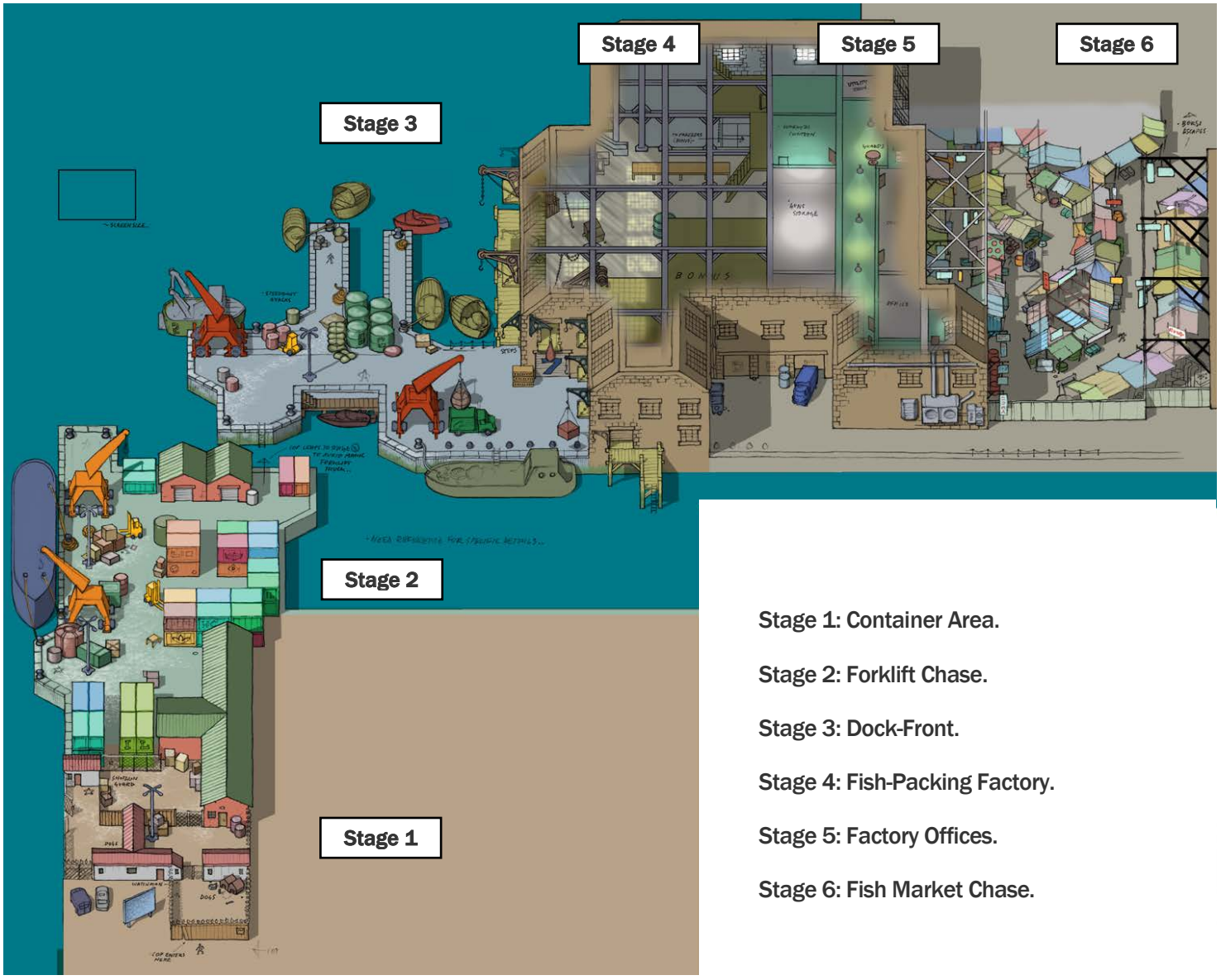
The following Dockyard level design is an example of how a typical level would be structured in terms of layout, adversaries, weapons and gameplay styles.

level Overview

The Docks level contains six stages, following the cop through a container area, a dock-front, a fish-packing factory and finally through a fish market. Game-play styles include close-combat, melee and slapstick fighting, open-plan shooting and chase sequences.

This level is intended to be the first level in the game. It therefore starts by easing the player into the cop's basic abilities and then slowly develops their skills.

The elementary structure of the level is shown below. It is not intended to show each stage to scale. Rather, it gives an idea of the path through the level the cop will take.



Stage 1: Container Area.

Stage 2: Forklift Chase.

Stage 3: Dock-Front.

Stage 4: Fish-Packing Factory.

Stage 5: Factory Offices.

Stage 6: Fish Market Chase.

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Stage One: Yard

OVERVIEW

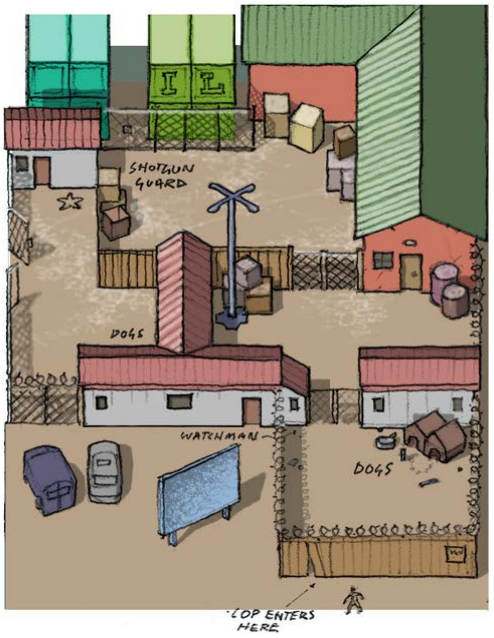
The cop takes a back route to the dock front through a yard that leads to the container area. It starts with a cut scene showing the cop and his sidekick driving to docks? The player is briefly introduced to the storey. Cop is about to realise his current assignment – he has tracked his man to the Dockyard and is going in to apprehend him.

GAMEPLAY STYLE

Unarmed combat and open-plan shooting essentially form a basic combat-training stage.

ACTION

This area is not heavily populated with workers. Ones that are present can be seen getting on with their jobs (unloading crates, carrying boxes, taking cigarette breaks and so on). The cop starts progressing but he's soon recognised and the action kicks off.



Through NPC positioning basic targeting is introduced to the player. Using his pistol, the cop can shoot using Proximity and Line Of Sight targeting. At this early stage he will come under relatively little pressure, allowing the player to experiment with both targeting methods as well as the cop's accuracy. If the cop runs out of ammunition he can resort to unarmed combat.

The first groups of workers are not armed and a little dopey, resulting in basic unarmed attacks on the detective. When bad guys receive blows they're vulnerable for slightly longer than latter opponents. This makes it easier for the cop to create combination attacks or grab them hostage, if required.

Progressing through the stage, the cop comes across melee weapons (e.g. planks of wood), opening up melee attacks to the player. Again, bad guys he attacks will not be great fighters, and will afford the player time to try different melee attack combinations.

As the cop approaches the dock-front towards the end of the stage his opponents become slightly tougher and smarter. They are harder to knock out and some start armed with melee weapons to attack with, providing another method of collection for the cop (i.e. when killed they release whatever weapon they were carrying). There is no real team-coordination in their attacks, though, preferring to tackle the cop single-handedly.

One of the final bad guys in the area is distinctively dressed and armed with a shotgun, making him a tougher adversary than the other men in the stage. This establishes Middlemen and Bosses, present at the end of most stages in the game. However, once the cop has killed him he can grab his shotgun and us it to blow a whole in a perimeter fence creating a path to the dock-front.

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Stage Two: Container Area

OVERVIEW

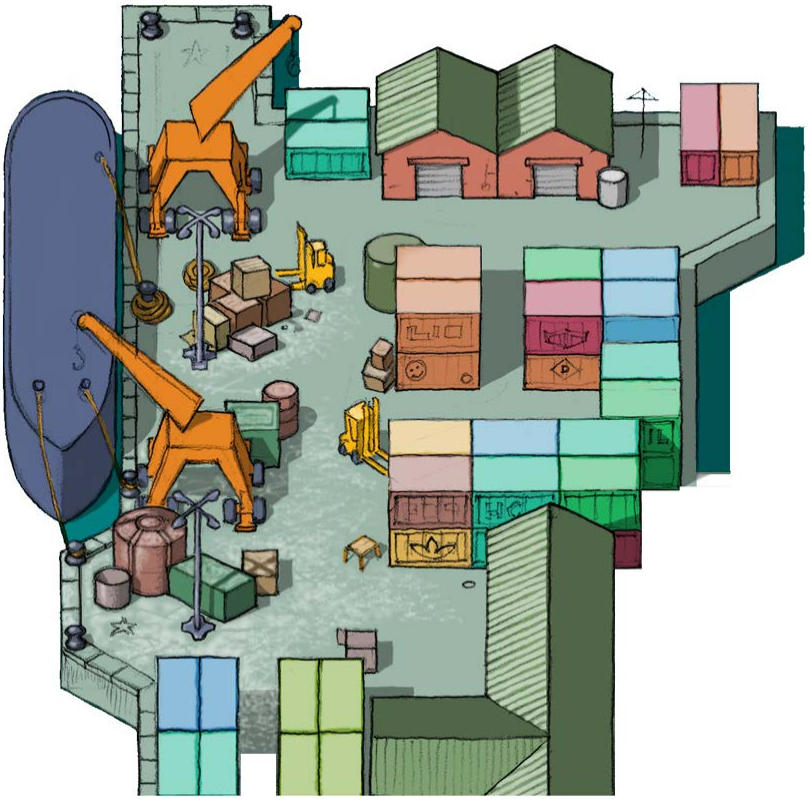
The cop has reached the container area and must make his way along it, taking on dockworkers that are alerted to his presence.

GAMEPLAY STYLE

Close combat and horizontal chasing (diving over obstacles).

ACTION

The cop must take on the dockworkers using any means he can. More melee weapons are introduced to the player (e.g. shovels, brooms and crowbars) illustrating the different strengths and ranges of weapons. Workers start grabbing and throwing objects at the cop, encouraging the player to try the same.



Cranes swing cargo in to the cop's path, which must be avoided.

A forklift truck bursts onto the scene and starts pursuing the cop across a stretch of docks heading towards the sea. The forklift is carrying a bullet-proof obstacle that prevents the cop shooting the driver (who constantly shouts abuse at the fleeing detective). His only option is to outrun it – if it reaches him it'll crush him and the cop will lose a life.

In order to stay ahead he must jump/dive/roll over various obstructions (e.g. boxes, crates and small containers). Most of these obstacles are destroyed as the forklift crashes through them.

If the cop falls off of the edge of the dock the forklift truck driver will cut his engine and wait for him to climb back up. The player will see the cop hit the water and then see bubbles popping on the surface of the sea, indicating the cop's underwater position. He must guide the submerged detective to the nearest part of the dock that can be scaled (support columns, ropes and fishing nets, for example). During this time the cop's health slowly decreases. When the bubbles reach an appropriate part of the dock-front the cop climbs out of the water (gasping for air) and scrambles back up to the decking. The waiting driver catches sight of him and starts up his truck, floors it and slowly resumes the chase.

Occasionally other workers try to attack or shoot the cop and must be quickly dealt with or also run away from.

The cop's prolonged sprinting causes fatigue and progressively slows his escape.

At the end of the chase the cop reaches the edge of the docks, but the forklift truck driver has too much momentum and plunges in to the sea.

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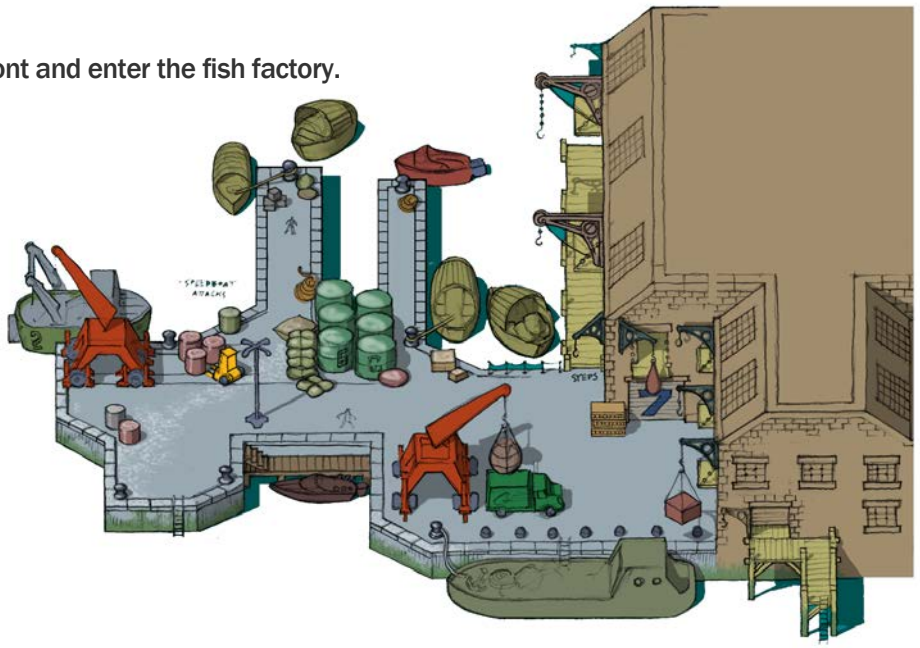
Stage Three: Dock-Front

OVERVIEW

Continue up the dock front and enter the fish factory.



GAMEPLAY STYLE

Horizontal shooting.

ACTION

The cop should be briefly rested. The player will be shown that the detective can tire and that although resting him makes him vulnerable, it can also increase his health.

Most bad guys are now using guns. When killed, the cop can collect their guns as they skid across the floor. Some boxes/containers can be destroyed to release guns inside.

Cranes swing cargo in to the cop's path, which must be avoided. Other suspended cargo carries bad guys that shoot or jump down to the cop. Speedboats pull alongside the dock-front with the occupants shooting at the cop. Some speedboats head directly towards the dock and ramp up moored boats, flying through the air over the cop (the occupants trying to hold on, randomly shooting as they go).

The stage culminates in a loading area in front of the main entrance in to the fish packing factory.

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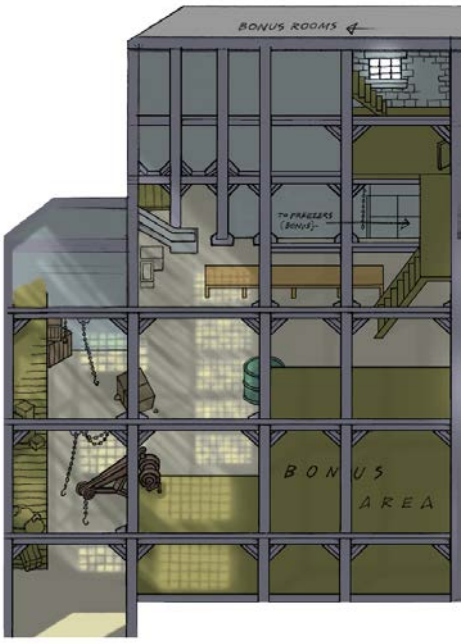
Stage Four: Fish-Packing Factory

OVERVIEW

The cop must work his way through the factory in order to reach the offices at the back.

GAMEPLAY STYLE

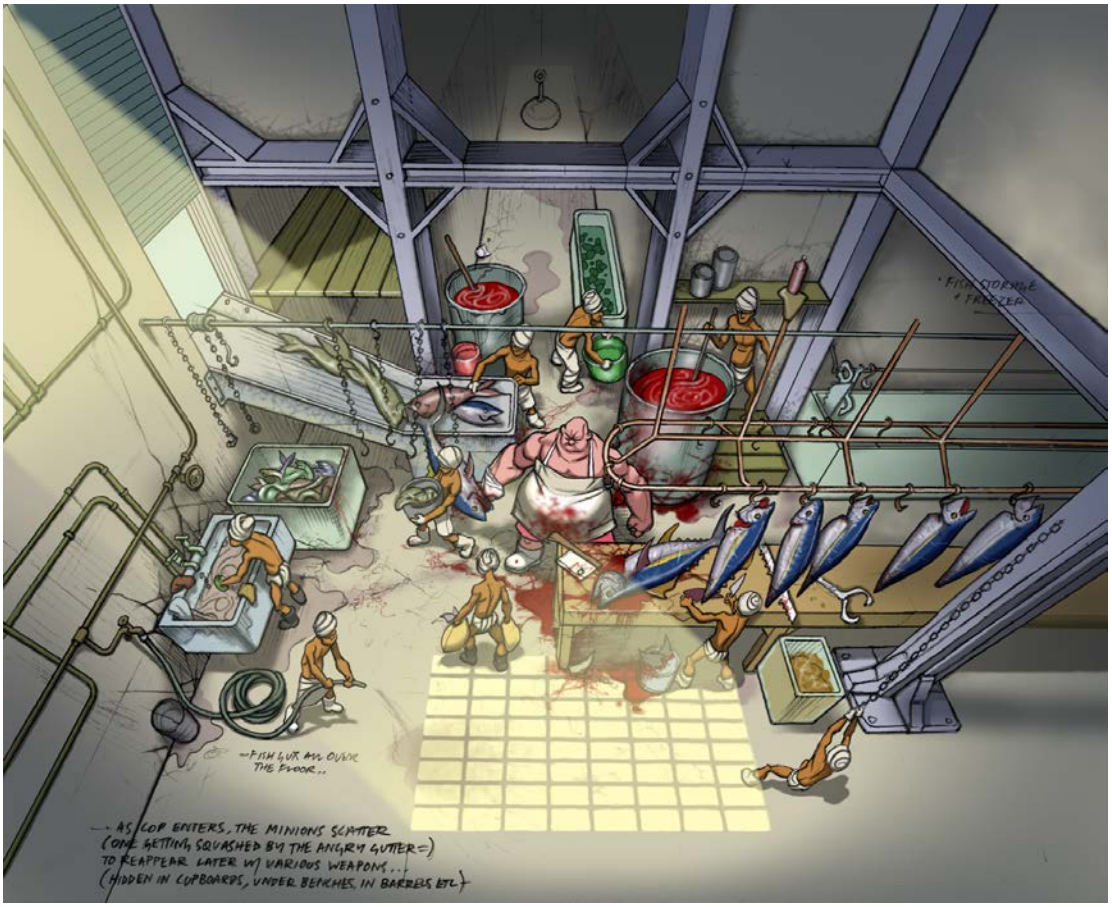
Enclosed melee/slapstick combat.



ACTION

The cop enters the fish-packing factory populated with workers processing fish. The area is cluttered with items that can be used as melee weapons and introduces objects that can be pushed, e.g. wheelie bins. These can be used as offensive objects (knocking workers off their feet) or as shields from any gunfire (the cop can duck behind them and move to safety). Fish can also be grabbed and used in attacks, adding a slapstick nature to the fighting.

The cop ultimately enters a gutting area in the depths of the factory and must kill 'The Gutter' to proceed. His minions scatter and arm themselves, reappearing during the cop's fight. Available weapons include knives, choppers and fishhooks.


FISH GUTS ALL OVER THE FLOOR...
AS COP ENTERS, THE MINIONS SCATTER
(ONE GETTING SQUASHED BY THE ANGRY GUTTER=)
TO REAPPEAR LATER W/ VARIOUS WEAPONS...
(HIDDEN IN CUPBOARDS, UNDER BENCHES, IN BARRELS, ETC)

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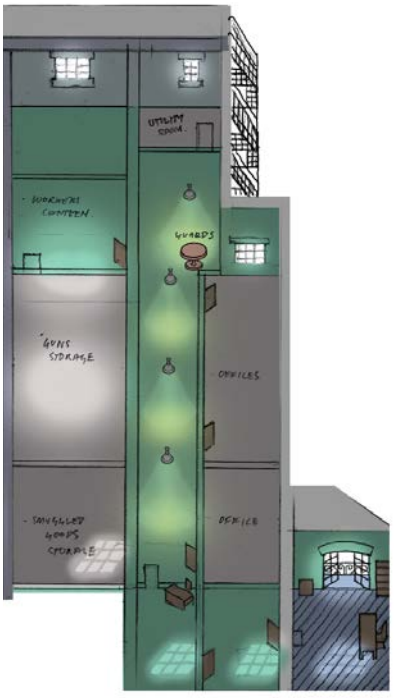
Stage Five: Factory Offices

OVERVIEW

A suite of offices and storerooms must be negotiated in order to reach the Boss's office.

GAMEPLAY STYLE

Close gunplay, highly destructible environments.



ACTION

Small, enclosed offices promote tight gunplay. Bad guys start helping each other out by passing weapons to each other

Store rooms and corridors can be checked out. These contain various illegal items but predominately guns and ammunition, allowing the cop to quickly upgrade his fire-power.

New methods of collecting weapons are established, including catching guns out of the air from dying bad guys and flipping guns into the air. New combo's can be created using these techniques.

During the stage the cop receives a call to arrest 'middleman' if possible. If the player spares his life following a standoff, the cop can handcuff him before continuing through the stage.

When the cop enters the Boss's office a cut scene shows him receiving a punch to the head. A dark stranger stands over him. This is the introduction of "Borsi". The room is in array and the Boss is lying dead. The cop is coming around and sees his attacker attaching an attaché case to his wrist. The man walks out to a balcony and jumps off. The cop gets to his feet and follows him out.

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Stage Six: Market Chase

OVERVIEW

Attempt to apprehend the unknown killer by pursuing him through a busy fish market.

GAMEPLAY STYLE

Crowded chase sequence.

ACTION

This high-paced stage takes part in a market populated by innocent shoppers and workers. The aim is to catch up with the fleeing killer and apprehend him. If he gets too far away the chase is stopped and the player must try again.

The villain barges his way through the shoppers and market stall owners, sending some running for cover. Others become agitated and attack the cop as he tries to run past, resulting in small skirmishes – the cop can use any melee weapons that come to hand.

As the first shots from the killer ring out the crowds panic. If the player wishes to return fire he must be careful - the cop will be penalised for shooting innocent bystanders.

The villain pulls boxes of produce over to hinder the cop's progression. Additionally, he turns and shoots explosive objects as the cop runs close by (gas canisters by a stall boiling fish, for example).

Despite his efforts to catch the killer, a cut scene shows Borsi escaping in a waiting car on the far side of the market. However, the cop notices something drop from Borsi as he escapes – a Matchbook with 'Serge's Pool Bar' printed on it.

The stage and the level end with the cop breathing heavily and watching Borsi being driven off.

Bonus Stage: Interrogation Room

If the cop arrested the middleman in stage five rather than kill him, a cut scene will show the detective taking him back to the station for questioning. The middleman will be sat in the interrogation room, handcuffed to his chair and confronted by the cop and his sidekick.

With his sidekick present the cop must refrain from violence. She asks questions but only receives verbal abuse.

However, she will keep leaving the room to go and get different items – a coffee, a doughnut, a file etc. giving the cop and middleman some quality time alone. During these valuable seconds the cop must beat a confession out of the suspect. This will take several sessions (of around 30 seconds each). The player will see the sidekick approaching the interrogation room and must stop the beating and resume the middleman's position before she enters.

The sidekick will enter the room unaware of the cop's recent brutality, despite debris scattered across the floor and the state of middleman's face. If she catches the cop beating the suspect, the bonus game will end. If he gets away with it, information will be given to the cop helping him out on a later level.

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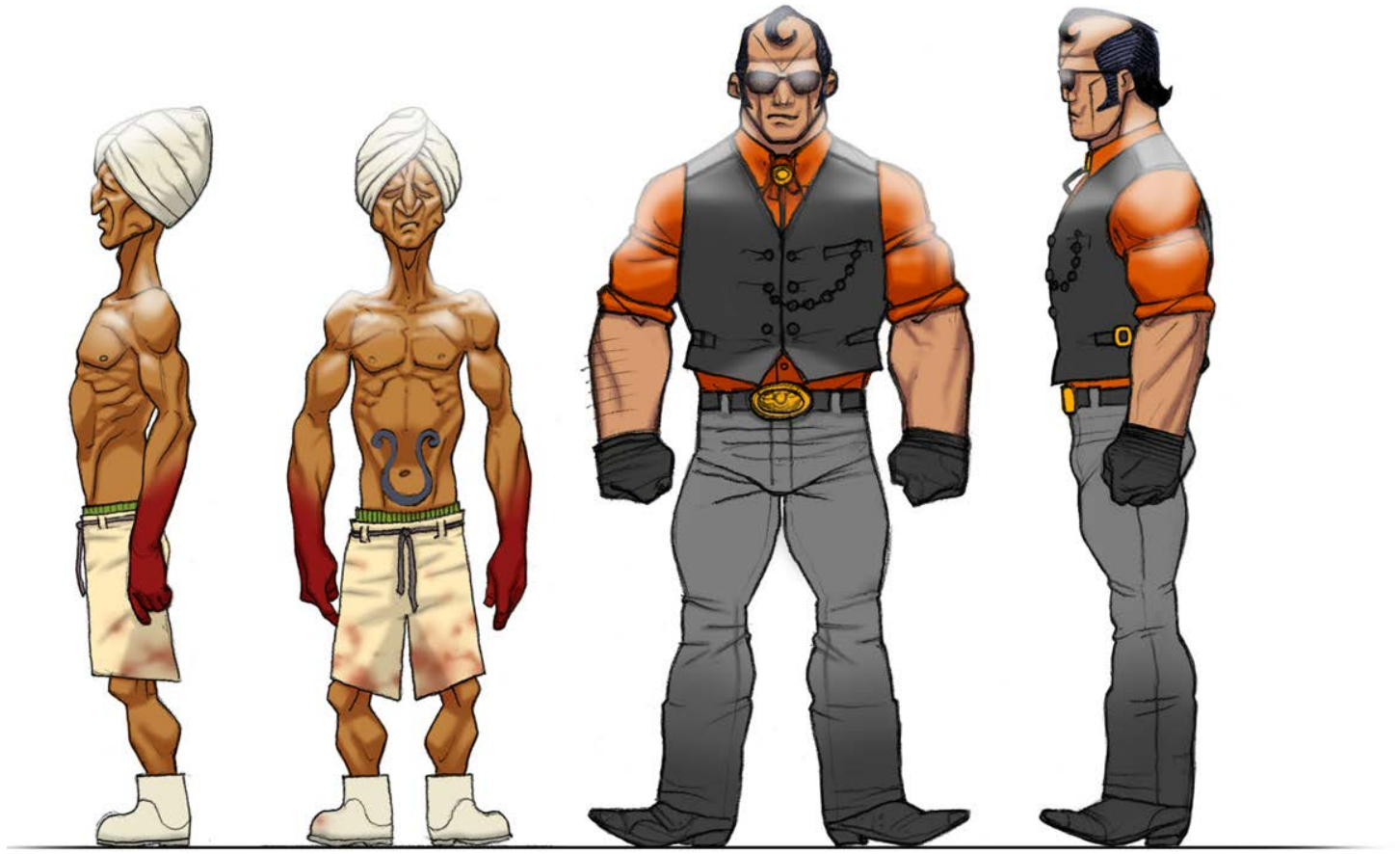
DOCKYARD CHARACTERS



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Ballistic Weapons

There will be a large assortment of guns that the cop can collect throughout each location. These range from a variety of pistols (including the 357 Magnum, Berretta and Uzi pistols) and semi-automatic and automatic machine guns to Remington and sawn-off double-barrelled shotguns. Basically, the stereotype weapons found within the cop films we are paying homage to.

The default grip used by the cop for each gun is either one hand or two hands. This can change during play, however and depends on the situation he finds himself in. For example, if the cop is discharging a pistol while on the move, or if he is standing still, quickly and inaccurately firing at opponents, he will use one hand. If, however, he is stationary and taking his time to shoot accurately, he will use both hands to increase the stability of his grip. Alternatively, an assault rifle usually requires two hands to use, but if the cop is holding a human shield with one arm, he will hold the rifle with the other, reducing its accuracy.

The amount of damage caused by some weapons can vary depending on the range of the target. A shotgun, for example, is much more effective when used at close range and virtually useless when used at long range.

In addition to guns that the cop can collect during an assignment, our hero can use his own chest-holstered pistol. If he's holding an object or human shield in one hand, or not holding anything at all, pressing the Action Toggle button will cause the cop to draw his own gun. He can start discharging it immediately as long as he has some ammunition for it. Pressing the Action Toggle button again will make the cop holster his gun.

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Melee Weapons

The objects available will depend on the location the cop is in and vary in size, weight, durability and effectiveness. For example, a kitchen at the back of a restaurant would contain items like plates, ladles, large knives, saucepans and frying pans. The detective could use all of these as weapons.

Nearly all objects will have a lifespan – a maximum number of uses before breaking – and will be automatically dropped by the cop after their final use. Some objects also reduce in size and effectiveness as they are used. For example, after hitting a couple of bad guys with a chair it would break apart, leaving the cop with a chair leg in each hand. These legs can be used as smaller, less effective weapons until they too break and become redundant. A few objects can be used indefinitely though - a crowbar, for example.

Not all objects that the cop can pick up are intended to be fully effective weapons. Some are made available purely to increase the slapstick nature of the fights.

For example, frying pans are not the most effectual weapon, but produce a loud, satisfying **clang** sound when making contact with a bad guy's face. Fish are not the easiest things to hold, but if that's all that's available at the time the detective doesn't have a choice and must **fish-slap** people out of his way. If he hits an opponent with a large chicken, it **clucks** loudly in protest. If used as a shield from his enemies fire, it would explode in to a huge cloud of feathers!

When holding this type of object, the attacks and combinations the cop executes also change slightly. This is not just a necessity (after all, a chicken is an extremely short-range weapon) but used to increase the fun-factor of the action. Similar to Jackie Chan fight sequences, it not only indicates that our hero is using something absurd and knows it, but serves to break up the serious nature of the action.

These moves would look cool (and funny) to both the player and anyone watching the game.

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ARTIFICIAL INTELLIGENCE

Details of design considerations rather than specific A.I. rules are laid out below.

Creating Bad Guys

BECOMING AWARE

The nature of the environment often dictates the entry of any particular bad guy or group of bad guys. For example, in the Dockyard Container Area (Level #1, Stage #1) they start with little or no awareness of the cop's presence. The initial groups of thugs are therefore preoccupied with their menial tasks such as unloading containers, carrying boxes, sweeping, shovelling, dozing, gambling with mates and so on.

The transition from their normal routine to realising the cop is causing trouble will vary. If they're close to the action they'll be more alert to the unfolding situation – "What the?!". People further away may just pause what they're doing and look in the direction of the action before deciding how to continue.

As the action carries on, however, more bad guys in the area start alerted (and prepared), immediately gunning for the cop.

GENERATORS

Doors/small buildings/huts that generate bad guys will be present. Destroying these 'generators' will stop any further bad guys spawning.

The nature of most generators is not intended to be realistic. For example, a small workmen's hut in a construction site wouldn't just have one thug pop out, but may have 5-10 bad guys pour out – they are meant to contain over the top numbers of opponents.

ENTRANCES

Standard entrances include bursting out of doors and running into the cop's current location. Dumber bad guys may occasionally trip up though, releasing their weapon and sending it flying across the floor.

Some opponents start 'out of bounds' (i.e. they cannot be reached by the cop) and run/jump into the play area off of whatever suit's that stage (e.g. off of suspended/stacked containers during the Dock-front stage).

SET PIECES

Effectively larger-scale entrances, these are more dramatic and can involve more than one character. An example of this is a forklift truck crashing through a wall or a speedboat bursting through crates overhead.

Bosses especially would benefit from powerful entrances.

INNOCENTS

As with the initial groups of bad guys in each area, innocent bystanders start with their own activities, although theirs are frequently more mundane. These would include shopping, talking to each other, general milling about, sitting down to dinner, drinking at a bar and so on.

They either become aware of the situation via physical interaction with the cop or bad guys (e.g. being barged out of the way during the Market Chase) or by the sound of shots/objects breaking/shouting close by (e.g. Teahouse).

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Unlike the bad guys in the area, an innocent bystander is not expected to automatically fight or shoot the cop. Rather than go up against him they'll generally get in the way of the action. This doesn't mean that some won't get annoyed and have a pop at the cop or any bad guys that happen to be around. Rather, they'll often consider evasive action as a healthier choice.

The cop can use most items an innocent person leaves behind (e.g. shopping, brief cases, sports bags and so on) as melee weapons. Additionally, some bags can spring open or fly apart when used, revealing hidden weapons (shotguns etc.).

Attacking

UNARMED COMBAT

Unarmed bad guys would obviously throw basic punches and kicks. Their timing and judge of distance would vary, depending on their ability. Advanced opponents would follow up successful strikes, stringing together combination attacks. Flooring the cop from a barrage of strikes gives the attacker time to gloat, if they want to. Grabbing the cop as a human shield and turning him to face the bad guy's buddies is also a possibility.

As unarmed combat is generally the weakest way to inflict damage, advanced thugs would look at ways of upgrading.

ATTACKING USING MELEE WEAPONS

These give bad guys extra range and power to their attacks. New context-sensitive moves and combo's open up, depending on the particular item they're using.

Occasionally thugs holding melee weapons could misjudge attacks and strike objects near the cop, obviously destroying them. For some opponents this suspends their onslaught for a second, leaving them vulnerable. However, strong characters would carry on attempting to hit the cop, e.g. *The Gutter* in the fish-packing factory.

Although bad guys will normally go for the cop there will be times when they accidentally strike their mates, sending them flying instead. If an opponent is struck by one of his counterparts he could either pick himself up and continue going for the cop or retaliate - watching a couple of bad guys having a go at each other would be cool.

ATTACKING USING BALLISTIC WEAPONS

Accuracy obviously differs from person to person, but it will generally suffer if the bad guy or the cop is on the move. Advanced opponents would therefore tend to stop moving in order to increase their accuracy. Super-hard bad guys on the other hand would be capable of moving without a major decrease in their accuracy.

Aiming for explosive items near the cop will also be taken in to account and is a good way of teaching the player what's hazardous. Other potentially harmful objects could also be targeted – a crane-hook holding a container above the dock-front, for example. A few preceding bullet trails/impacts *close* to the object (e.g. a couple either side) can warn vigilant players of the bad guy's intentions. This suggests a 'warning factor' - slightly looser accuracy than expected (especially as the object would usually be stationary).

Sophisticated bad guys would also be able to throw an explosive item at the cop and shoot it in the air as it approaches him, encouraging the player to attempt the technique.

In addition to the angle of fire, opponents fire-rates also differ. The different attitudes and abilities of each bad guy, together with the current gun they're holding would affect their firing. Inexperienced characters may inaccurately unload a full clip and leave themselves vulnerable

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when reloading, with smarter thugs stepping or ducking out of sight during reloads. Others may use short controlled bursts.

The cop's current action would also affect their fire-rate. If the cop is ducking for cover and cannot be hit, how long does the bad guy continue to unload his gun – and at what rate - before deciding to stop? If the cop's holding an item as a shield his opponent's accuracy should be tuned to the object and not the cop himself, as this promotes the desired use of the object.

THROWING OBJECTS

If a thug is holding an object (which would be categorised as either a melee or ballistic weapon) they can either attack the cop with it or throw it at him.

If he's holding a *melee* weapon their distance from the cop is an obvious factor – close proximity would tend to lead to attacks, with large distances increasing the chance of them throwing:

When holding *ballistic* weapons most opponents will choose to discharge them until they have run out of ammunition, even when close to the cop. Superior guys, however, may choose to use them in physical attacks if they're within striking distance of the cop.

Strong characters can pick up large objects that are too heavy for the cop to lift and throw these at the detective.

ATTACKING TOGETHER

Initial gangs of bad guys would look at ways of killing the cop as individuals. This would be due to their skill and how quickly they have become aware of the cop's presence (the bigger their surprise the less chance they'll have of coordinating an attack).

Certain characters would usually try to work together in teams, *The Brothers Of The Leaf* being a good example.

Weapon Handling

SEARCHING FOR WEAPONS

When bad guys are looking for weapons they employ a Line Of Sight technique, i.e. if an object obscures their view of a weapon they won't see it (regardless of whether the player can see it or not). Available weapons would have to be within a close proximity of the searching thug, although advanced opponents would have extended ranges for their searches.

If at any time during his search an armed buddy dies nearby, there's a possibility he could collect his gun (which would now be available). He can either collect the weapon that has been released off of the floor or out of the air if he has time. Catching a weapon from one of his dying buddies will be relatively rare. It will rely on the fact that his buddy has just been killed and that he was armed. Finally, his buddy must be close enough for the weapon to reach him.

By and large ballistic weapons are the first choice for bad guys. If he can't see any ballistic weapons in his vicinity and nobody around has a free gun, he'll look at collecting a melee weapon (unless he's happy with unarmed combat).

Intelligent characters would also look for weapons that are out of reach but that lay on surfaces that can be flipped (the cop executes this technique in *The Gunroom* avi). If he spots a weapon that can be flipped, he decides how to approach it (either quickly or evasively) and heads for its 'catch zone' (the area in front of the object that the weapon should land in). When he reaches it he attempts to flip it. Proficient bad guys will achieve the 'flip and catch' in one attempt. However, less skilled thugs may fumble the catch or flip the item too hard, sending the weapon flying over their heads (they just stand there and watch it fly over before deciding what to do next).

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STANDOFFS

We can start unarmed opponents within arms length of a gun. As the cop approaches he can shoot them as the player sees fit – either as quickly as possible or via a standoff. Novice players are likely to just kill the bad guy as soon as they can. Advanced players, however, can draw the cop's gun (or use any other manual gun) and aim it at the bad guy without immediately discharging it simply by holding the Line Of Sight Attack button down. If he has a gun in his other hand he can continue to shoot other thugs using Proximity targeting.

The bad guy obviously knows that he's in the cop's sights and must decide whether to go for his gun or not – he can be seen visibly deciding (fingers twitching as he eases forward towards the weapon). Some will eventually go for their gun – the player must time his shot carefully (by releasing the Attack button) and receives a larger bonus for doing so – whereas others will decide to wimp out and may offer information in an attempt to stay alive. The player can turn the cop away to avoid shooting the bad guy if he wishes. If the thug does start giving up information other bad guys could target him in order to shut him up.

FUMBLING WEAPONS

The cop can throw any weapon he's carrying at opponents, injuring them when they're hit. However, he could interact differently to bad guys close by. Rather than his normal high-paced throw, he could simply lob the weapon to them. They would instinctively drop whatever they are carrying and fumble with the lobbed weapon, leaving them vulnerable to a follow-up attack from the cop.

PASSING GUNS TO EACH OTHER

Generally executed at the start of major fights, these are basically flash ways of arming bad guys (rather than simply have them all start holding weapons). Techniques include kicking guns across the floor, throwing guns to each other and catching guns from dying buddies. Bad guys that throw weapons to their mates must have a supply of guns (or at least one more). Once they're down to their final gun they'll stop passing them and start using the gun themselves.

Passing guns to each other will also occur during fire-fights, conditions permitting.

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UNARMED IMPACTS

When an opponent receives a physical blow from the cop he'll reel backwards away from him. The type of reaction depends on how the cop struck him. For example, a punch to the stomach may cause the bad guy to double over, whereas an uppercut may lift him off his feet.

During this time the opponent is vulnerable. As he's reeling he is open to an extended attack by the cop (likely to take the form of a combo) or to be grabbed as a human shield. If he recovers from the strike – which would normally be within a second of receiving the blow – before sustaining another one, he may be alert enough to block further attacks from the cop and counter attack.

The more advanced the opponent is the shorter the length of time he's vulnerable. If he's low on health, however, or if he's sustained a series of blows in quick succession his vulnerability will increase.

MELEE IMPACTS

Recoiling from melee attacks will tend to knock opponents off their feet more often than unarmed fighting. Flooring a bad guy doesn't necessarily kill him. If he's down but not out, he'll get back to his feet and reassess the situation.

If the cop uses a melee weapon to attack an opponent it can break and leave another shorter weapon on the floor. Opponents getting back to their feet will look at picking up these newly created melee weapons before engaging the cop again.

As with impacts from unarmed attacks, the heavier the blow, the greater an opponent's vulnerability. The strength of the melee weapon is obviously the major factor.

BALLISTIC IMPACTS

In a similar fashion to blows received from unarmed and melee attacks above, bullet impacts will cause a context-sensitive reaction. For example, getting shot in the shoulder could spin the bad guy around several times before he hits the ground.

When shot there will be a distinct difference in reactions depending on what the opponent's level of health. If he's simply sustaining damage his reaction will be more of a twitch indicating that a bullet has hit. A short period of vulnerability follows before he continues attacking the cop. If the shot was fatal, however, he'll fly back more severely and excessively (smashing through objects, as required).

Bosses will typically have over the top reactions when dying, with most of the game's flamboyant death animations being used in this case. Additionally, when armed bad guys die they may squeeze their trigger as they fly back, spraying an arc of bullets as they die. These aren't aimed at the cop but could destroy objects or hit counterparts around them. Ricochets could also come in to play here.

HUMAN SHIELDS

A bad guy being held as a human shield can receive blows from several sources. These would normally be from one or more of his buddies standing in front of him attempting to shoot or attack the cop.

Whenever hit the state of the bad guy as a human shield affects his reaction. For example, initially being shot by his buddies would cause a violent twitch, but being shot when already dead would cause a far smaller jerk in his body.

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MELEE WEAPON MONITORING

The current action the cop is taking should be taken in to account. If the cop is using a melee weapon its range should govern the distance that opponents approach the cop before attacking, to a certain extent. Obviously this would apply more to dumber criminals than advanced ones.

If he's using an object as a shield, bad guys should stagger their shots allowing the cop to execute some cool defensive combo's. Obviously any bad guys behind the cop may still be able to hit him and should therefore decide whether to go for it or not. Missing the cop with the first few shots from behind will warn the player to turn around.

BALLISTIC WEAPON MONITORING

As with melee weapons, ballistic weapons can have differing ranges, specifically a sawn-off shotgun and a double-barrelled shotgun. If the cop is using either of these weapons, bad guys would get in closer than they would if they were up against other guns.

If the cop's holding a gun in each hand, one of which is a shotgun, then some of the closest opponents may consider running in for the kill, leaving more distant ones to be dealt with using Line Of Sight targeting.

ANSWERING HIS PHONE

When the cop's phone starts ringing the bad guys in his vicinity have their attention drawn to him. If they were previously unaware of his presence they'll pause what they're doing and look at him. They'll almost always decide to approach the cop at this stage.

While he's on the phone the intensity of the action would be increased. He can hold his phone in one hand and his pistol in the other, effectively giving him a ballistic weapon and melee weapon (his phone) simultaneously. Opponents would take this combination in to account.

STANDOFFS

When the cop is in a standoff with a bad guy he would normally be defenceless against other thugs in the area. Some bad guys may stop firing and others may rush the cop. If he's holding a gun in his other hand, however, he can still use proximity targeting.

OTHER SITUATIONS

Rather than simply attacking bad guys all the time, the cop can find himself in other situations throughout each level.

Some opponents can grab him as a human shield. With the cop restrained another bad guy could rush up and start punching him. Other bad guys in the area could stop shooting (where applicable) and watch the cop getting beaten up, laughing to each other. Once he breaks free they panic, and quickly resume their attacking status.

If the cop has a bad guy as a human shield, however, his buddies in the area will usually stop firing for a short time. How long do they leave it before they open fire? Who shoots first?

Other circumstances include the cop falling off of the dock front into the sea. If the forklift truck driver is chasing him he'll cut his engine and wait for the cop to surface and climb back up. As the cop stands and shakes himself down the driver starts his engine and slowly resumes the chase.

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HEAD-UP DISPLAY

SCORE

This is where the player's points are accumulated throughout the game.

TIME

The time remaining for the current stage is displayed when required.

DISTANCE

Used for chase levels, this graphic represents the distance between the cop and the villain he is currently chasing down. It warns the player if the distance is getting close to critical.

PISTOL AMMO.

As long as the cop has his pistol – either in his chest-holster or in his hand – its ammo. and strength gauges will be permanently displayed, enabling the player to check the weapon's status without having to draw it.

WEAPON AMMO.

If the detective is holding a gun, the ammunition remaining is displayed. When the cop is holding a gun in each hand, the Ammo. gauges appear one above the other.

LIVES

Emphasising the game-play's arcade heritage, lives are used and displayed during play.

PORTRAITS AND HEALTH BARS

Opponents that are being attacked or currently targeted by the detective have their portraits displayed on-screen. Innocent people appear via a generic warning-portrait icon. In both cases the person's health gauge is displayed alongside this. As multiple people are struck or targeted, their portraits are stacked vertically down the side of the screen.

FATIGUE

As the cop becomes involved in more and more action, he starts to tire. This is shown via his Fatigue gauge - the higher the level of the gauge, the greater his fatigue. Resting reduces his fatigue and can slowly increase his health.

HEALTH

The cop's current level of health is displayed in his Health Gauge. If emptied, the detective will die and lose a life.

The maximum amount of health that can be recovered from resting is also shown within the Health Gauge. This reduces with each injury, but at approximately half the rate of his health reduction. So as the cop loses health, his recovery meter reduces behind it.

However, his recovery meter also reduces slowly over time, regardless of whether the cop sustains injury or not. This encourages the player to rest the cop so that an effective recovery can be made. Even if the cop's Fatigue Gauge is full, resting him will never give him back more health than shown in his recovery meter.

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SCORING

Scoring plays an important part of* Burnt Out Cop*, emphasising the player's performance and boosting the game's replay value. Halls Of Fame will be featured for each level including the highest scores, quickest times, longest combo's and most kills.

BASIC SCORING

There are many different ways of taking out a bad guy. Knocking a man unconscious with conventional punches and kicks earns the player standard points. Grab a melee weapon – a chair for example – and use this in attacks to increase the points awarded. Flooring opponents using slapstick items can further increase the scores awarded to the player.

Killing thugs using ballistic weapons also earns the player points – the fewer shots it takes to kill a man (i.e. the more accurate the cop's shot is) the higher the points awarded. Bonuses can be earned by killing an opponent with one deadly shot, and increased with each successive single-shot kill.

Completing objectives within an assignment as well as the assignment itself also earns the player points. Additional bonuses are awarded for fast completion in assignments where time is a factor.

ADVANCED SCORING

Sticking to advice from the Chief - e.g. recovering information or hidden items - earns the player bonus points. Further bonuses are awarded if the cop takes out any bad guys while on the phone, encouraging cool gunplay.

Kills made when holding a human shield also earn large bonuses, especially when the captive is aware and struggling (thus making it hard for the cop to aim effectively).

Although shooting bad guys dead increases the player's score, killing when holding a gun in each hand dramatically boosts the amounts awarded, with successive kills building a combo.

Other advanced gunplay moves reward the player with large bonus scores; catch a gun after flipping it up off of an object or from a dying opponent to receive a bonus. Start killing immediately after catching the gun out of the air to further increase the points awarded. This again forms a combo.

COMBINATIONS

Combination attacks form the building blocks for massive scores. They generally require the player to quickly and fluidly string attacks together, increasing with each connecting strike or kill. This rewards the player with substantial bonuses and promotes impressive, movie-style moves that feel satisfying for the player and look great to anyone watching the action.

Basic combo's can be built from simply stringing unarmed combat moves together. For example, punching an opponent in the stomach could send him down in pain, but he'd soon be up and fighting again. Quickly following up the initial punch with a smack to his head will create a combo and may render him unconscious. If he's still standing after this, continue stringing punches, kicks (and other unarmed attacks) until he goes down, boosting the combo with each hit.

Once the player has initiated a combo, he can extend it across multiple opponents, flooring them in one strike. This rule also applies to more advanced physical attacks using melee weapons. Using combo's in this way is an effective technique of earning large bonuses and quickly taking out groups of opponents. Other combo's can be created from various gunplay techniques, including taking out opponents with a succession of single-shot kills, gun-catches and twin-gun kills.

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CUT SEQUENCES

PLOT PROGRESSION

Cut sequences will be employed to illustrate plot progression, often being used to set up an assignment and to extend the plot upon its completion. These scenes will be relatively short however, as we don't want the player to be removed from the action for too long.

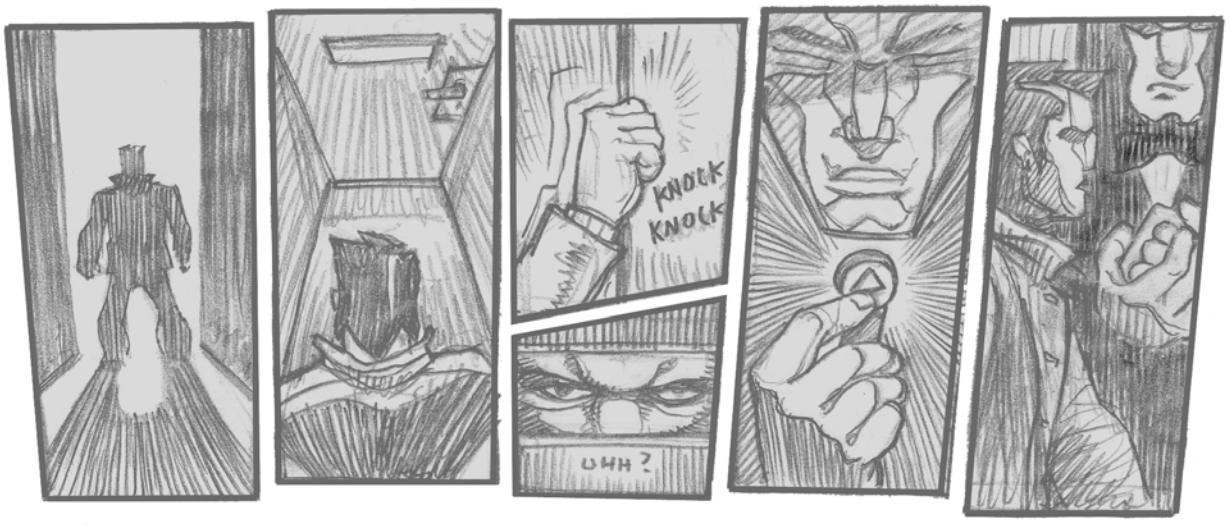
MINI-SEQUENCES

In addition to sequences that lead the player in and out of assignments, smaller sequences will occur during them. Predetermined points in the gameplay – for example, as the cop enters the boss's office in the Fish Factory – provide us with the opportunity to use cut scenes as transitions into and out of set pieces, without the player feeling frustrated. With the right timing, these scenes can be used to great effect. Some could be used to startle the player with an ambush while others could warn him of approaching bad guys.

STYLE

These sequences use the game's hand-drawn look, but are featured as though separate panels in a comic. Minimal movement and animation may be used, with the characters appearing to be on flat cells, enhancing the comic nature of the presentation.

The final panel will be set up so that the player can be seamlessly brought back in to the game.



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SUB-GAMES

During the player's progression through the game he will occasionally find himself participating in mini sub-games. These offer a break from the normal action.

Most sub-games will be contained in arenas that he comes across during a level. For example, once the cop kills all the bad guys in a particular room, he could get locked in. The next thing he knows, hand grenades are being thrown in through the windows. He must throw them out before they explode; the more he throws out, the larger the player's bonus.

Alternatively, he may have to destroy a vehicle using whatever he can get his hands on to get to a villain locked inside, within a tight time limit (similar to the classic Street Fighter bonus game).

Other sub-games may appear outside of the cop's major assignments. Many cop movies contain a sequence in which the hero is called to a scene where someone is going to commit suicide by throwing them self off a high-rise building. The cop's job is to try and talk them down safely.

This would form the premise for a sub-game that could appear in between the main levels of the game. If the cop is successful, the player would receive a large score bonus. Additionally, the jumper could give him some information that would help the cop on a later assignment.

Another example is a *Decathlon*-style drinking game. Borsi invites the detective to join him at the bar. He lines up a series of drinks for them both. They down them, one by one. The process requires rapid button tapping by the player. The bonus would be in the form of points, with every-increasing bonuses given for each drink downed before Borsi.

Some bonus games would be featured several times throughout the game with small variations. For example, the cop is shopping for groceries but before he can leave the store an armed robbery kicks off. Carrying a brown paper shopping bag in one arm, he takes the villains on using his chest-holstered pistol together with any items he can find in the store - or his bag! Pressing the Use button when unarmed would make the cop dig in his bag and pull out an item to use (ranging from a French stick to a banana held as a pistol). Ultimately the detective must kill all the bad guys while retaining as much of his shopping as possible. Once he's killed the final crook, the player is awarded bonus points for the each item of groceries remaining in his shopping bag (bigger items would be worth more points).

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MULTIPLAYER MODES

In addition to the extensive single player game there will be several multiplayer modes, allowing up to four players to simultaneously participate in the action.

CHARACTERS

As the cop encounters and defeats certain characters throughout the single player game, they become available for selection in the multiplayer modes, with featured characters coming from both sides of the law. Some multiplayer modes allow players to freely choose any character while other modes set the play as good guys versus bad guys; picking a character automatically assigns a player to the relevant team.

ARENAS

The arenas the chaos takes place in are also unlocked from the single player game. For example, once the player has completed the assignment based in the docks and fish market, arenas featuring excerpts from these locations become available in the multiplayer games. In order to keep the action tight these arenas are relatively small, keeping all the players under one roof. They all share one screen that zooms in and out as they get closer and further apart, ensuring that they are always visible.

WEAPONS

As the cop collects new weapons in the single player game, the range of multiplayer weapons increases accordingly.

MODES

Several multiplayer modes would be included, giving the players many different ways of playing. Deathmatch games that pitch all players against each other and Team modes that allow players to join forces against each other or CPU bad guys will be included. A Party/Melee mode will also be featured – the players choose the time limit and get to play with no rules, infinite ammunition and infinite lives – which focus on continuous, crowd pleasing carnage.

Once a mode has been chosen the players select their characters and their default weapon, then set their handicap. Finally, Player 1 selects which arena to play in and whether CPU bad guys are featured or not.

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MUSIC

The style of music we wish to use has heavy Lalo Schifrin influences. Schifrin has composed many classic theme scores, including Dirty Harry, Bullit and Mission: Impossible. Indeed, these films all revolve around central, unorthodox law-enforcers. This style not only boosts the game's dramatic on-the-edge atmosphere, but also has a classic 'cop movie' sound to it.

Tense moments in the gameplay will occur on a frequent basis. These situations can be initiated by either the player or by non-player characters. For example, if the player grabs a human shield, opponents in the vicinity may not want to shoot for fear of hitting their buddy. A showdown occurs between the cop and everyone taking aim – who will shoot first?

Another example could involve just the cop and one unarmed opponent. The bad guy has a gun at arms reach but as the cop has him in his sights, he is unsure whether to go for the weapon. A novice player may just shoot him straight away, but advanced players can delay their attack and wait for the thug to grab his gun. The later the player leaves it before shooting or striking the bad guy, the more points he gets. However, this also increases the chance of the cop getting shot, creating tension for the player.

In moments like these we can add to the tension on an audio level as well as a visual one. One way this can be achieved is by progressively fading in 'strings' samples over the top of the music. The tension can be further enhanced by slowly fading the music out as these strings fade in. As soon as someone discharges a gun, the strings stop and the music instantly cuts back in.

Alternatively, in circumstances where we know the action will reach carnage proportions, we can cut the music out all together. This brings the complete spectrum of sound effects forward, focusing the player's ear on the intense action taking place. As the cop progresses, undoubtedly producing an ever-increasing body count as he goes, the music can start up again, seamlessly leading the player on to the next scene.

Although done subtly, these techniques can be used to great effect.

SFX

Various physical blows, gunshots, ricochets and explosions are all prominent sounds required to portray the intensity of the action to the player. Subtle sounds such as footsteps, swipes, impacts and a variety of grunts from reeling bad guys back up these violent foreground sound effects.

When the game demands slapstick action, comic sounds are used instead of the conventional smacks and bangs, emphasising the visual humour being played out.

As with many other areas of *Burnt Out Cop*'s design, we will boost the arcade feel of the game by using additional arcade-style sound effects. For example, as a weapon flies through the air it will flash white (a technique used by many classic arcade games) with a suitable **shwing** sound accompanying this flash. Both of these highlight the fact that the weapon can be caught or collected to the player. Upon collection of a ballistic weapon, as well as the customary gun load sound used by first-person shooters, we'll add a power-up style collection sound too. Combo's and bonuses will also benefit from these sort of sound effects.

DIALOGUE

All dialogue in the game can come in two formats. The original Japanese speech will be featured, but in addition to this a western voice-over format will be included. This over-the-top style is used in many Japanese cop movies that contain English translations. The player would be able to change the language setting at any point throughout the game, as he could a DVD film.

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